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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT

FEBRUARY 12 2000

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'Level Field' Sought In NARM Vs. Sony

BY ED CHRISTMAN

NEW YORK—In filing a lawsuit against Sony Music Entertainment that alleges that the major is engaged in unfair competition (Billboard*Bulletin*, Feb. 1), the National Assn. of NARM SONY Recording Merchandisers (NARM) is responding to an issue that has been tormenting its members for several years.

The lawsuit, filed Jan. 3 in the U.S. District Court for the District of Columbia, alleges that the bundling of products and services—in the form of computer software add-ons, inter-

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Japanese Mkt. Hit By Tough Times

BY STEVE McCLURE

TOKYO—Japan's ongoing recession and sluggish consumer spending continue to hurt the country's record business.

Confirmation of this reality is contained in newly published audio software production statistics for 1999 from the Recording Industry Assn. of Japan (RIAJ), which show the largest year-on-year decline in vol-

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Dance Acts Highlighted In Brit Awards Nominations

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How Pro Tools Paved The Way For Music Producers

BY PAUL VERNA

NEW YORK—While the music industry is consumed with news of consolidation and technological developments that threaten to rewrite the rules of the business, record producers, engineers, mixers, and musicians are experiencing a revolution of their own, as they make the transition from traditional, tape-based recording to nonlinear, computer-based systems.

The Billboard Report

The trend has been in progress for the better part of the '90s, but it has been accelerated by the recent success of Digidesign, a Palo Alto, Calif.-based developer of digital audio workstations (DAWs) that combine recording, editing, mixing, and mastering functions in a single software/hardware package.

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Congress Faces Music Biz Issues

Hearings Planned On AOL Time Warner, Work-For-Hire Law

BY BILL HOLLAND

WASHINGTON, D.C.—U.S. music industry groups say they have no plans to have legislation introduced in the short second session of the 103rd Congress but will be kept busy dealing with new issues that arise, as well as working to defeat still-pending bills that adversely affect their interests. Two hearings are already in the works.

The Senate Judiciary Committee has announced there will be a hearing to review the recent AOL/Time Warner deal (Billboard*Bulletin*, Jan. 28). Meanwhile, the House Intellectual Property Subcommittee has called for a hearing to examine the impact on recording artists of a change in the Copyright Act that makes sound recordings works made for hire.

Other issues that may affect the record industry include a vote on the trade status of China, a "cultural amendment" in the still-pending juvenile justice bill, and licensing issues concerning Internet radio simulcasts.

In a joint statement released Jan. 12, Senate Judiciary Committee chairman Orrin G. Hatch, R-Utah, and ranking minority member Patrick Leahy, D-Vt., said the hearing on the AOL/Time Warner merger will focus on examination of Internet music delivery services, possible "content cul-de-sacs" that might limit consumer choice, broadband delivery access, and possible concentration and competition con-

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Reprise's Mitchell Explores Romance



BY MELINDA NEWMAN

LOS ANGELES—For an artist as innovative as Joni Mitchell, the decision to make an album composed largely of covers wasn't an easy one.

"This is very different for me because I'm a freshness freak. And I'm pretty intolerant of copycats," says Mitchell of

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Music Cos. Invest In Listen.com

BY EILEEN FITZPATRICK

LOS ANGELES—In an effort to position itself as the Internet's top search engine for downloadable music, Listen.com has secured investments from four major record companies as well as from Madonna and her Maverick Records partners, Guy Oseary and Ronnie Dashev.

The privately held, San Francisco-

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RED, Gold Circle Deals Revive Triloka

BY CHRIS MORRIS

LOS ANGELES—World music and contemporary jazz label Triloka Records has reentered the independent music arena via a new joint-venture partnership with Omaha, Neb.-based Gold Circle Entertainment and a new distribution agreement with RED Distribution.

Triloka's reappearance under the aegis of Gold Circle and RED was marked by the Jan. 25 release of "Live From Planet Earth," a two-CD set of concert performances by harmonium player and vocalist Krishna Das (aka K.D. Kagel), who founded Triloka in 1990. The label, nearing its 10th anniversary, simultaneously rereleased 23 catalog titles; the remainder of its back catalog will be reissued in February and March.

'Triloka is in the perfect position to take advantage of the increased awareness and the greater commercial potential of [world music]'

— ALAN BECKER —

Santa Monica, Calif.-based Triloka, which was distributed by Navarre Corp. in the early '90s, saw its former joint venture with Mercury Records unravel in the wake of Universal's acquisition of PolyGram and the exit of Mercury Records Group chairman/CEO Danny Goldberg, who initiated the association in 1996.

Label president Mitchell Markus, who is partnered in Triloka with Kagel and industry veteran Paul Sloman, says, "This happens so much of the time—somebody leaves, somebody gets fired, a company goes in transition, and a label that's a niche-oriented label like ours suffers more than anybody else."

As Triloka was negotiating with Universal to buy back the major's interest in the label during spring 1999, Markus met Gold Circle Entertainment chairman Norm Waitz Jr. and president Michael Deltch, whose diversified company includes the RED-distributed labels Samson Records and Chapter III Records.

Deltch recalls, "A lot of people were exploring their options and trying to have a contingency plan. Mitchell was one of those, and as luss says, "We [had] started making records with the idea that we would start releasing them by the fall. Of course, everything happened much later than we wanted it to, and we didn't want to start our relationship with RED in the middle of the Christmas season, so we put it all off until [January]."

Deltch says of the partnership with Triloka, "They have a great catalog that we're looking in the label group. As you take a look at what's going on in the music world today, there's a lot more micro-marketing taking place. The world-music genre lends itself to that."

He adds, "They've got a lot of relationships in the alternative-distribution world that we want to take advantage of."

RED VP of product development Alan Becker—who had sounded out Markus about joining RED before the label secured its deal with Mercury, according to Markus—says that Triloka's specialization in world music makes the label an attractive proposition for

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Catatonia Overcomes NYC. New Atlantic recording group Catatonia recently played to a sold-out crowd at New York's Bowary Ballroom. Tha showcase was part of the British quintet's current visit to the U.S., and it is set to release its Atlantic debut, "Equally Cursed And Blessed," March 28. The album's first single, "Road Rage," will ship to radio this month. Shown backstage at the Bowery Ballroom, from left, are Paul Jones of Catatonia; Ron Shapiro, executive VP/GM at Atlantic Records; Owen Powell and Cerys Matthews of Catatonia; Steve Davis, senior VP of artist development for Atlantic Records; Linda Ferrando, senior VP of video promotion and media development for Atlantic Records; Mark Roberts and Aled Richards of Catatonia; and Martin Patton and Richard Lowe, Catatonia's managers.

Matthews, Capshaw Launch Indie Label

BY MARILYN A. GILLEN

NEW YORK—RCA recording artist Dave Matthews and longtime manager Coran Capshaw are exploring the other side of the music-business equation with the launch of an independent label, According to Our (ATO) Records, that aims to cultivate a small, handpicked roster of "career artists."

The imprint will be based in New York and distributed in North America by RMG, which also handles Dave Matthews Band projects. Michael McDonald, who has been the band's tour manager for the last six years, and fellow Dave Matthews Band associate Chris Tetzell will run the label on a day-to-day basis.

ATO's first signing, Welsh-raised singer/ songwriter David Gray, epitomizes the spirit behind the creation of the venture, Matthews says. Formerly on Hut/Vernon Yard/Virgin, the critically acclaimed artist behind 1994's sterling "Flesh," among other works, self-released his most recent project, "White Ladder," in Europe. The set has since scaled Ireland's chart and propelled Gray to wider exposure outside the U.S. (Global Music Pulse, Billboard, Dec. 18, 1999).

On March 21, ATO will release in the States an enhanced-CD version of that album with two additional tracks and a 12-minute video segment that includes recent concert footage from Dublin, McDonald says.

Says Matthews, "David Gray is such a perfect example of someone who I think is so phenomenal and so beautiful—someone who is going to make a contribution to people's lives for years down the road—but someone who, although it almost seems impossible to me that he would be, has been more or less overlooked in the U.S. I think he could do fantastically well in the States, relatively, and I think people would be really grateful if they found him and could listen to him.

"And so he's an example of why I thought it was a good thing to start a record label," Matthews continues. "Because there's a lot of interesting artists who won't get a chance to get heard because of the often-blindness of an industry that ignores something that's maybe not in fashion or doesn't seem viable, all those sorts of nauseating terms."

Capshaw adds that the current state of major-label affairs—with the big companies consolidating like mad—makes smaller-minded indies like ATO both necessary and viable.

"I think we are going to see a lot of great artists out there slipping through and not making the cut, so to speak," Capshaw says, "either new artists or established artists. And I think it certainly opens the doors to small indie labels that are a little more open-minded and not looking at the initial bottom line immediately and would work with an artist for a while and really nurture them. That's the niche we can fill."

McDonald says that the Internet (www.storecords.com) and road work will be among the key elements initially tapped in marketing ATO acts. Gray will play select major-market dates to support his release, including March 17 (St. Patrick's Day) in Boston and March 22 in New York. A Los Angeles date is pending.

As for other signings, the partners stress that there is no firm game plan for growth. "If we see a lot of great artists and we are interested in, then you will see some growth," Capshaw says. "But we're just going to take our time here—it's an artist-by-artist answer."

"It'll probably be a very slow acquisition of different people," Matthews agrees. "But if there's something I come across that I feel very strongly about and that's being overlooked, well, that's when it's great to have a label. We're going to make sure that people like David aren't overlooked. We're going to remedy that."

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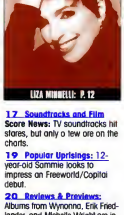
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WQBH Detroit's 'Queen' Steinberg Dies At 69

BY GAIL MITCHELL

LOS ANGELES—At a time when women—much less African-American women—were relatively unheard of on the radio, Detroit air personality Martha Jean "the Queen" Steinberg began a reign in the early '60s that lasted nearly 40 years.

In fact, up until two weeks before her death on Jan. 29, Steinberg was still doing her popular three-hour daily music and talk show—"Inspiration Time"—on the AM station she owned, WQBH.

"The Queen was a magnificent, creative lady," says WQBH PD Jay Butler. "She was one of the greatest businesswomen I've had the chance to meet and know. For all intents and purposes, she was the mayor of the city. She was loved by everyone, and she in turn loved the people and the city. She did a lot for the little man and woman, lifting them up and providing inspiration."

According to Butler, the station will continue to air "Inspiration Time" at noon, broadcasting Steinberg's taped messages.



STEINBERG

The 69-year-old radio legend, who died of an undisclosed cause at Detroit's Harper Hospital, moved to the Motor City in 1968. She relocated from Memphis, where she launched her radio career in 1954 doing a weekend airshift at WDIA. It was there that a radio announcer introduced her as Martha Jean "the Queen."

The nickname followed her to Detroit AM facility WCHB, where she coined her between-song trademark phrase "I betcha." In 1966, Steinberg shifted to crosstown FM WJLB. When the Detroit riots erupted in 1967, she was a voice of calm for 48 straight hours.

In 1982 she joined blues/gospel/jazz/talk outlet WQBH as a personality and part owner, eventually buying the station in 1997. However, her reach extended beyond the radio airwaves. A nondenominational minister, Steinberg established the Home of Love—a community center, church, and low-income housing complex on the city's west side—in 1975. She was also an investor in MGM Grand's Detroit casino.

Among her many accolades, Steinberg was inducted into the Black Radio Hall of Fame in 1983.

Steinberg is survived by her mother, three daughters, and two granddaughters. Her former husband, Luther Steinberg, died last December. A public service is being held Feb. 4 at Detroit's Greater Grace Temple. A private service takes place Feb. 5 at Steinberg's church.

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Warner Profit Drops

'99 Results Show Music Group Downturn

BY BRIAN GARRITY

NEW YORK—After recently heralding the promise of its future in a joint venture with the EMI Group, Warner Music Group is coming to grips with the sobering state of its financial present.

The music arm of Time Warner Inc. reports declines in both cash flow and revenue for the quarter and year ending Dec. 31, 1999. The company cites softness in domestic and international sales, as well as lower results from its 50% stake in direct marketer Columbia House, as the reasons for the drop.

The results were expected by analysts and follow similarly disappointing third-quarter numbers.

In the fourth quarter, cash flow or earnings before interest, taxes, and amortization (EBITA), decreased to $173 million, from $206 million a year ago—a 16% drop. Revenue slipped to $1.22 billion, from $1.29 billion in the fourth quarter of 1998.

For the full year, EBITA fell 8% to $462 million, from $498 million a year ago. Revenue slipped to $3.8 billion, from a level of $4 billion in 1998.

"Clearly the release schedule was not good, and that carries over into the first quarter [of 2000]," said Time Warner chief executive Gerald Levin during a conference call with analysts following release of the company's earnings. "Sometimes these things go in two-year cycles, because that's how long it is between albums for the more significant players."

Levin said that the release schedule looks "stronger" in the year ahead, pointing to anticipated releases from Madonna, the Corrs, and matchbox 20.

According to the company, top worldwide sellers for 1999 included Cher, Red Hot Chili Peppers, Kid Rock, Eric Clapton, the Corrs, Madonna, Tim McGraw, Luis Miguel, Sugar Ray, the "Pokémon: The First Movie" soundtrack, Faith Hill, Phil Collins, Metallica, Goo Goo Dolls, Volume 1 of the "Austin Powers: The Spy Who Shagged Me" soundtrack, LeAnn Rimes, and Manà.

Levin also said that while internationally the entire industry is experiencing weakness in key markets like Brazil and Japan (see story, page 1), Warner Music Group should "get back on a growth track" for the year 2000.

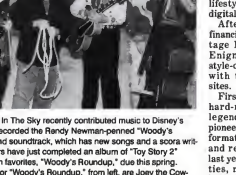
However, Levin decoded the majority of his comments on the music business to the benefits of Warner's planned joint venture with the EMI Group.

"For the first time since I've been superintending the business, we now are where we should be," he said. "When you lay out the geography and the genres with this combined company, then you match the industry."

While Warner Music experienced poor performance, Time Warner overall posted gains in revenues and cash flow, thanks to strong results from cable and publishing. The company, which has agreed to be acquired by America Online Inc., reported a 79% jump in fourth-quarter EBITA to $2.45 billion, up from $1.36 billion in 1998. Revenue increased to $7.98 billion from $7.26 billion the same time a year ago.

For the year, Time Warner reported record EBITA of $7.33 billion, up 64% from last year's mark of $4.46 billion. Revenues increased to $27.33 billion from $26.24 billion in 1998.

Basic operating income in the fourth quarter was 20 cents per common share—an increase from 11 cents a year ago and 4 cents better than Wall Street's estimate for the period. For the year, the company earned 39 cents per share, beating analyst estimates of 36 cents per share and improving on last year's loss of 6 cents per share.



Riders' Roundup. Riders In The Sky recently contributed music to Disney's "Toy Story 2." The group recorded the Randy Newman-penned "Woody's Roundup" for the movie and soundtrack, which has new songs and a score written by Newman. The Riders have just completed an album of "Toy Story 2" character Woody's western favorites, "Woody's Roundup," due this spring. Shown at the video shoot for "Woody's Roundup," from left, are Joey the Cowpolka King and Woody Paul of Riders In The Sky; Jay Landers, senior VP of A&R for Walt Disney Records; and Ranger Doug and Too Slim of Riders In The Sky.

Amazon Sees Increased Music, DVD, Video Sales

BY DON JEFFREY

NEW YORK—Amazon.com reports that U.S.-based music sales rose 136%, to $78 million, in the fourth quarter last year from the same period in 1998. For the year ending Dec. 31, 1999, music sales reached $195 million. The online retailer launched its music store in June 1998.

The company also predicted that by the fourth quarter of this year, its music, book, and video businesses would all be profitable. Executives said that the book business was profitable in the fourth quarter of 1999. Book sales for the full year rose 66%, to $317 million.

The Seattle-based retailer also reported that DVD and video sales reached $64 million in the quarter that ended Dec. 31, up more than 500% over the previous year. DVD, in particular, showed rapid growth and accounted for more than 50% of video revenue.

Overall, Amazon reported a net loss of $323 million, or 96 cents a share, for the quarter, compared with a loss of $46.4 million, or 15 cents a share, in the same period the year before. Net sales increased 167%, to $676 million from $252.8 million.

The results were announced Feb. 2 after the closing of the stock market. During the next day's trading, Amazon's stock rose $14.75, or 21.2%, and ended at $84.1875.

The retailer said it added 3.8 million new customers in the quarter, for a total of 16.9 million by year's end. In early February, Amazon had more than 17 million, executives said. They added that the average cost of acquiring a new customer was about $19.

The company's gross profit margin, however, tumbled 6.8 percentage points, to 13%, in the fourth quarter from the third quarter because of lower shipping margins and a $39 million write-down for inventory. CFO Warren Jenson said during a conference call with analysts that the company expected the gross margin to approach 20% during the current quarter.

(Continued on page 75)

Firm Offers Niche Radio Sites

BY CHUCK TAYLOR

NEW YORK—New Internet music network Enigma Digital has joined the Web radio brigade with formats designed to serve an audience whose lifestyles revolve around niche genres, such as heavy metal and electronic dance music.

The Santa Monica, Calif.-based company's music platform will be supported by commerce, editorial content, chat rooms, music downloads, contests and promotions, and concert ticket availability.

Enigma is headed by chairman/co-CEO Bob Ezrin, founder and former CEO of new-media company 7th Level (now Learn2.com) and a music industry veteran who produced the likes of Pink Floyd, Alice Cooper, Kiss, and Rod Stewart. His co-CEO is William Hein, founder of Enigma Entertainment and Restless Records.

"One complaint about the globalization and homogenization of entertainment and culture is that we have tended to create a pop supremacy that has, to a certain extent, shut out those who are passionate followers of sub-genres of music," Ezrin says. "So the people we're targeting are not only fanatical, but they're underserved.

"These people are buying the music, reading the magazines, going to the shows, wearing the merchandise—and they've all got computers, because that's the only way to find out about their bands," he says. "We've integrated all the things that support these lifestyles under one digital umbrella."

'We're focusing on people whose lifestyle is defined by their passion for a particular genre of music.'

– BOB EZRIN –

After securing $6.5 million in financing, primarily through Vantage Point Venture Partners, Enigma has launched its lifestyle-oriented Web radio network with two individual Internet sites.

First is KNAC.com, for fans of hard-rock music, based on the legendary Long Beach, Calif., pioneer radio station. The actual format site was launched in 1997 and re-established by Enigma last year. It now features celebrities, media personalities, and links to many of the interests shared by heavy metal loyalists.

Second is GrooveRadio.com, modeled after the groundbreaking Los Angeles radio station Groove 103, which, like KNAC, is no longer found on the dial. The Web version is being led by electronic dance mastermind Egil "Swedish Egil" Aalvik, programmer of the original radio outlet.

On Valentine's Day, Enigma will debut its third outlet, LuxuriaMusic.com, an eclectic mix of mood and lounge music that the company says is programmed to be "stylish, sexy, and hip."

In the future, the company intends to debut sites based on other niches whose fans tend to be passionate about their music: underground hip-hop, contemporary Christian, opera, blues, jazz, classic rock, and world music.

"We're focusing on people whose lifestyle is defined by their passion for a particular genre of music," Ezrin says. "They wake up in the mind-set, carry the music with them through the day, and go to bed wearing the T-shirt. It's a very particular kind of fan we're looking at."

Another new entry on the Internet radio playing field is Barnes & Noble's Radio (music.bn.com/radio), which allows users to listen to more than 25,000 full-length songs from 16 genres, and three- to five-minute selections from hundreds of audiobooks. Customers can also access barnesandnoble.com for detailed information on songs, artists, and other CDs by the artists, with the opportunity to purchase selections.

BnRadio is the result of a partnership between Barnes & Noble and RadioAMP, which provides the "tuner" for Barnes & Noble's Web site.

BMI Links With Others To Simplify Internet Licensing

BY IRV LICHTMAN

NEW YORK—BMI has established Internet ties with four international rights groups, marking the first such deal and raising expectations that similar agreements will come.

At the MIDEM convention in Cannes last month, the performance right group reached a series of bilateral agreements with copyright collection societies BUMA in the Netherlands, GEMA in Germany, Performing Right Society in the U.K., and SACEM in France to license the public performance of music on the Internet.

These new agreements allow worldwide licensing of the mutual repertoires of the contracting parties, overcoming the issues associated with territorial-based licensing.

"Traditionally, performing rights have been licensed to users on a country-by-country basis; i.e., BMI licenses repertoire for the U.S. only, SACEM in France only, etc.," says BMI senior VP of international Ekke Schnabel, who is regarded as the primary architect of the new agreements. "But the Internet knows no national borders." The new agreement structure allows each society to grant licenses to Internet content providers or Web sites for both their own domestic repertoire and the foreign repertoire they represent on a worldwide basis.

"This will greatly facilitate the licensing of worldwide repertoire on the Internet," continues Schnabel, "allowing Web sites or content providers to obtain performing rights covering the whole world from one agreement with the society in their

(Continued on page 75)


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Hicks, Capitol Create R&B Label

BY GAIL MITCHELL

LOS ANGELES—Hiriam Hicks, former president of Island Black Music, and Capitol Records are launching an as-yet-unnamed joint-venture label. This marks Capitol's second foray into the black music imprint arena: The label also distributes producer Dallas Austin's Freeworld label, whose acts include Vega and Sammie.

In addition to finding and developing new talent, Hicks—based out of Capitol's New York offices—will work with label president/CEO Roy Lott to executive-produce select Capitol acts. Capitol staffers will handle marketing and promotion for the imprint.

"This is something Hiriam and I have been talking about for six months or so," says Lott. "We wanted to determine the right kind of structure that would be fulfilling for him creatively and also make sense for us as a company. This is a twofold situation. For one, it's a source of repertoire. And Hiriam will also be working with me creatively to executive-produce other Capitol artists, whom we have yet to identify.

> *'I aspire to expand on what I did at Island Black Music. I built that from ground zero and want to do that again'*
>
> – HIRIAM HICKS –

"The way I've structured it is that we'll have a limited number of external organizations like Dallas' and Hiriam's providing artists for us," he adds. "And since both are enormously talented individuals, we'll be utilizing their creative and executive expertise with other Capitol artists. Then we have [black music] artists who are directly signed to Capitol."

Reactivated in 1999, Capitol's black music department is supervised by senior VP of R&B promotion and marketing David Linton. The roster includes Tracie Spencer. Hicks says his new label will specialize in "urban as well as pop—Clive Davis-type of hits." While no acts have been formally signed yet, Hicks and Lott expect initial product to be released this summer. Hicks says the label's moniker has been narrowed down to two choices, with a decision expected shortly.

"When Roy approached me about this, I was excited at the opportunity," adds Hicks. "I aspire to repeat and expand on what I did at Island Black Music. I built that from ground zero and want to do that again."

After stints as road manager for New Edition and managing such acts as TLC and Keith Sweat, Hicks joined Island's black music department in 1995 as senior VP/GM. He was named president in 1997 and resigned that post in March 1999.

Brits Focus On Dance

Chemical Brothers Get 4 Award Noms

BY PAUL SEXTON

LONDON—If British music is going through one of its periodic downturns in global influence, as some industry heavyweights say, the nominations for the Brit Awards 2000 nevertheless present a persuasive endorsement of the U.K.'s top achievers this past year in rock and pop, but most of all, in dance.

Club-friendly electronic acts such as the Chemical Brothers (Virgin), with four nominations, and Basement Jaxx (XL Recordings/Beggars Banquet) and Fatboy Slim (Skint), with three each, cut an imposing presence in the shortlist for honors at the U.K. industry's flagship event, to be held March 3 at London's Earl's Court.

But Britain's rock graduates of 1999 were also much in evidence as the nods were announced in a Jan. 31 soiree at Sugar Reef in the West End, with multiple nominations for Travis (Independiente), Stereophonics (V2), and Gomez (Hut/Virgin).



Independent labels made a strong showing in the key categories, especially best British album. Indies accounted for three out of five nominees in that category, with Independiente (Travis, for "The Man Who") joined by XL/Beggars Banquet (Basement Jaxx's "Remedy") and V2 (Stereophonics' "Performance And Cocktails"). Virgin secured the other two places on that list, via Hut signings Gomez ("Liquid Skin") and the Chemical Brothers with "Surrender."

John Holborow, director of marketing for the Beggars Banquet group, says, "There's not too many surprises in there, but there's a very strong dance sector, which is great and reflects what's been happening in the U.K. over the last year, and we're absolutely delighted to have three nominations for Basement Jaxx.

"The album's just gone beyond 200,000 [sales] in the U.K., which is OK, but we definitely feel it can go a lot further, and the nominations will help a bit," he says. "They get a fair amount of exposure, but the really big jump comes when you win one."

The awards will be sponsored by MasterCard, in the second year of a three-year contract, and aired in the U.K. from 9-11 p.m. March 4 by the ITV Network, hosted by TV personality Davina McCall. Last year's victor-in-chief was Robbie Williams with three awards, followed by Manic Street Preachers and Natalie Imbruglia with two each.

This year's short-list contained a ready-made media story in a first-ever nominee for best British male: veteran hip-swinger Tom Jones, 59, on the strength of his Pan-European million-selling album "Reload" (Gut/V2).

And the Brits wouldn't be the Brits without a hint of controversy—this time over the title of outstanding contribution to the British music industry, which will be bestowed upon an act with a chart career spanning just 4½ years, Spice Girls. The Brit Awards committee had already raised a few eyebrows in 1998, when the Virgin group was given a one-off award for its worldwide sales achievements.

Many saw 1999 as the year of global pop, but the genre is somewhat overshadowed in the Brit nominations, even in the 10-strong best British single category, where only Robbie Williams' "She's The One" broadly fits that description in a list dominated by rock and dance tracks.

Best British female solo artist has a poppier edge, with Gabrielle, Geri Halliwell, and Melanie C joined by R&B singer Beverley Knight and singer/songwriter Beth Orton. Best British male solo

(Continued on page 76)

Dc Talk's McKeehan Leads Dove Noms

BY DEBORAH EVANS PRICE

NASHVILLE—For the second year in a row, dc Talk's Toby McKeehan leads the list of nominees for the Gospel Music Assn.'s (GMA) annual Dove Awards. McKeehan received 10 nominations, including nods in the song, video, and rock recorded song categories, for his work with dc Talk. Steven Curtis Chapman is followed closely with nominations in nine categories, among them artist, male vocalist, and song of the year.


McKEEHAN


ORTEGA

Other multiple nominees included reigning artist of the year Michael W. Smith with eight nominations, among them songwriter, male vocalist, and song of the year for "This Is Your Time," inspired by the Columbine High shooting tragedy.

Fred Hammond's seven nominations covered both contemporary and traditional gospel music, including the contemporary gospel recorded song and album of the year categories, as well as traditional gospel album. Kirk Franklin received nominations in six categories, including recognition for his work on "The Prince Of Egypt—Inspirational."

On the eve of the release of his third Myrrh album, singer/songwriter Fernando Ortega captured several key nominations, including songwriter and male vocalist of the year, as well as song and inspirational recorded song of the year for "Jesus King Of Angels." Sixpence None The Richer, which has had a banner year with the mainstream pop hits "Kiss Me" and "There She Goes," received nominations in the group and artist of the year categories; lead vocalist Leigh Nash received a nomination for female vocalist.

This year's group of the year category is an interesting mix, as it features the female foursome Point Of Grace; rockers Third Day and Audio Adrenaline; pop groups Sixpence None The Richer and Avalon; and Southern gospel legends the Cathedrals, who retired in December after more than 35 years.

"I'm very pleased at what I consider to be the strength of our industry's roster," says GMA president Frank Breeden. "I look across this nominee list, and I see diversity and a good mix of the established artists.

(Continued on page 71)

EXECUTIVE TURNTABLE

RECORD COMPANIES. Sony Music Entertainment names **Adam Owett** senior VP of creative services and **Barry Iiberman** VP of global human resources in New York. They were, respectively, executive creative director for Grey Worldwide and VP of human resources and general resources at Northeast Utilities.

Rick Rosenberg is promoted to VP of sales for Edel America Records in New York. He was national director of sales.

Cybele Parsignault is named director of media and artist relations for the Island/Def Jam Music Group in Los Angeles. She was manager of West Coast publicity for Arista Records.

Lei Cajigas is named director of financial accounting for Virgin Records America in Los Angeles.


OWETT


ILIBERMAN


ROSENBERG


PARSIGNAULT


CAJIGAS


BROWN


ADLER


REINHOLD

She was assistant controller for the Virgin Entertainment Group.

Craig Michaels is promoted to national promotions manager for Pinecastle Records in Orlando, Fla. He was a graphic designer.

PUBLISHERS. Cherry Lane Music Publishing promotes **Amy Huhard** to VP of business affairs and **Jennifer O'Sullivan** to VP of creative services in New York. They were, respectively, business affairs manager and director of creative services.

ASCAP promotes **Seth Saltzman** to assistant VP, performing right group, and **Lynn Lummel** to assistant VP, performing right group, in New York. They were, respectively, director of performances and director of organizational development.

Tanya Brown is promoted to creative director, urban, for Famous Music in New York. She was a creative assistant.

RELATED FIELDS. **Edward Adler** is promoted to senior VP of corporate communications for Time Warner Inc. in New York. He was VP of corporate communications.

Berkeley Reinhold is promoted to VP/head of business affairs for personal appearances for the William Morris Agency in Beverly Hills, Calif. She was business affairs executive.

Jennifer L. Bendall has joined the public policy and government relations office for Joseph E. Seagram & Sons Inc. in Washington, D.C. She was senior VP of government affairs for the Recording Industry Assn. of America.

Taylor McLam is named sales representative, writer, and composer for Creshing Music in Los Angeles. He was a member of the band Orange 9mm.



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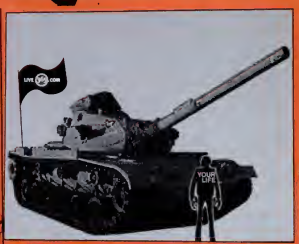


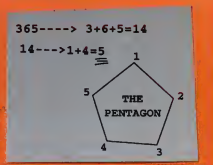
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Intelligence sources will "neither confirm nor deny" the so-called insidious insidious Brain-Devolution associated with repeated exposure to said "broadcasting' procedure(Live365.com.)

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"I can quit listening any time I want."
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MYTH 3

"Free music on the Internet is good."
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THE GREAT CATALOG CAPER

Billboard investigates the growing importance of selling catalog with a look at the current market and the steps the field will likely take in the year ahead. Also uncovered are the most novel marketing and promotion plans and the hottest Vital Reissues for the spring/summer season. Capture this market with your latest catalog releases in this must-read guide for retailers.

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Tour Partners See Airplay Soar With Major-Label Debuts

Vertical Horizon Gets Everything It Wants On RCA

BY CARLA HAY

NEW YORK—Don't tell Vertical Horizon lead singer/songwriter Matt Scannell that being on a major label is a bad thing.

In fact, he says, being on a major label is the "best thing" that has happened to Vertical Horizon.

That may be because after self-releasing three albums, the rock band with roots in Cape Cod, Mass., is experiencing its first mainstream breakthrough with "Everything You Want," the group's major-label debut album on RCA Records.



VERTICAL HORIZON

HEAT SEEKERS IMPACT

RCA's commitment to developing Vertical Horizon, combined with steady touring and growing airplay for the album's title track, are the key reasons industry insiders believe more people are starting to notice Vertical Horizon since the band first began to get critical acclaim (Eye of the Storm, Winter 1999 Weather Bureau, Billboard Online).

Scannell says enthusiastically, "We have a wonderful team in place at RCA and [RCA distributor] BMG. Being on a major label has made all the difference in the world. Before, when we [self-released] our albums, we had to spend so much time worrying about if there were enough CDs and T-shirts to sell at our shows. The best thing about being on a major label is now we can bring the focus back to our songwriting and musicianship."

The "Everything You Want" album entered the Heatseekers chart at No. 35 in the July 3, 1999, issue. Over the next

(Continued on page 71)

Vets Stroke 9 Find Wider Exposure On Cherry/Uni

BY CARLA HAY

NEW YORK—If you think Stroke 9 is an overnight sensation, think again. The San Francisco rock band has been around for 10 years but is only now starting to get mainstream attention with its major-label debut album, "Nasty Little Thoughts" (Cherry/Universal).

Industry observers credit the album's recent surge in sales to the band's constant touring and the album's first single, "Little Black Backpack."



STROKE 9

HEAT SEEKERS IMPACT

Released in 1999, "Nasty Little Thoughts" entered the Heatseekers chart at No. 32 in the Oct. 30, 1999, issue; the album peaked on that chart at No. 3 in the Jan. 1 issue. "Nasty Little Thoughts" then achieved Heatseekers Impact status in the Jan. 29 issue by soaring from No. 125 to No. 99 on The Billboard 200. This issue, the album stands at No. 83.

Meanwhile, "Little Black Backpack" has been ascending the Modern Rock Tracks chart, where it stands this issue at No. 7. MTV has chosen the video for "Little Black Backpack" to be a Buzzworthy clip.

Stroke 9 lead guitarist John McDermott says of the song's appeal, "It's the kind of single that you don't necessarily get on the first listen. It's a little different than other songs that are out there. It starts slow, and it switches around in tempo. It's gotten our

(Continued on page 18)

Premier Storyteller Tracy Chapman Spins New Tales On Elektra Set

BY MICHAEL PAOLETTA

NEW YORK—Over the course of 12 years, singer/songwriter Tracy Chapman has never sacrificed her music for trends, hype, or the almighty dollar. Past albums like "Tracy Chapman," "Crossroads," "Matters Of The Heart," and "New Beginning" relied heavily on the integrity of Chapman's writing and musical vision.

On the eve of the worldwide release of her fifth Elektra album, "Telling Stories," she remains uncompromising.

"I don't think about creating hits," says the Cleveland-raised, San Francisco-residing Chapman. "As an artist, you must remain true to your artistic development and not consider any commercial potential."

Streeting Feb. 15, the 11-song "Telling Stories" finds Chapman sharing stories of love ("Wedding Song"), deception (the title track), desire ("Unsung Psalm"), global harmony ("Paper And Ink"), and shattered dreams ("Nothing Yet"); her songs are published by EMI April Music Inc./ Purple Rabbit Music (ASCAP).



CHAPMAN

In signature style, the roots-flavored set overflows with thought, sensitivity, and vulnerability. "I try to write about situations where you find the most conflict," Chapman says. "Those stories interest me the most. It's those gray, sticky, and uncomfortable situations where you find the best stories."

"Telling Stories" finds the singer once again collaborating with producer David Kershenbaum. "It was like we never parted," says the four-time Grammy Award-winning Chapman.

On Dec. 22 Elektra sent the set's first single, the title track, to triple-A radio; it follows this with a Jan. 4 mailing to modern and hot AC formats. On Tuesday (8), top 40 radio gets the song.

Elektra senior director of marketing Dane Venable says the track got early adds at such hot AC and modern AC stations as WBMX Boston and KFOG San Francisco.

"It's the perfect sound for our station," says Paul Marszalek, operations manager at KFOG. "Reaction has been very solid."

As with "New Beginning," Venable says the label won't be doing a huge initial marketing/promotion blitz with "Telling Stories."

"With a significant artist like Tracy, who has an international audience, a marketing plan must be more long-term," he says.

"Her last album did well for us, and I think the new album will do even better," says Tim Devin, GM of Tower Records/Los Lincoln Center location in New York. "Customers are already inquiring about the album."

As part of E-talker CDnow's Grammy spotlight, customers who purchase Chapman's new album will receive a free download of a non-album track. Additionally, the site is offering free downloads of various tracks from the album, says Venable. On Jan. 28 two songs from the album were made available for preview at Amazon.com.

Chapman will also be appearing on several TV shows, including "The Rosie O'Donnell Show" (Feb. 16), "Good Morning America" (Feb. 18), and "Late Show With David Letterman" (Feb. 15).

Chapman, who is managed by Ron Stone of Los Angeles-based Gold Mountain and booked by the New York-based Marsha Vlasic Organization, is scheduled to embark on a tour of U.S. colleges in April.

In early June, notes Venable, "she'll tour throughout Europe, playing at many of the festivals." He says an extensive tour of North America will follow in July and August.

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NEW 2000 $700 CHOOSE 323i Lease for $298/mo
SPORT PREM PKG, MNRR, ALUM
• 36 x 1 trip mi 39 mos, closed-end lease on approved credit. $3350 down + tax, tt, dlr fee & reg fees + $395 doc deposit. Residual $20,460.75. Total of payments $11,748.00 + tax. Lease includes 10K mi/yr. 20¢ per addl mile. 1 at beg/end of $1,000/$1,250/$500. #C33BA2, #C33BA3, #C33BA7, #C33BH2, #C33BH3

NEW 2000 Lease for 740IL $799/mo
• 42 x 1 trip mi 39 mos, closed-end lease on approved credit. $4000 down + tax, tt, dlr fee & reg fees + $595 doc deposit. Residual $34,562.40. Total of payments $32,356.80 + tax. Lease includes 10K mi/yr. 20¢ per addl mile. 1 at beg/end of $1,000/$1,250.

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Liza's 'Minnelli On Minnelli' On Angel

Star Takes Broadway Tribute To Late Father On Nat'l Tour

BY MICHAEL PAOLETTA

NEW YORK—Liza Minnelli spent this past December starring in "Minnelli On Minnelli" at the Palace Theatre in New York. A touching tribute to her late father—film director Vincente Minnelli—the production found Liza taking center stage in a theater where her late mother, Judy Garland, performed in the '50s and '60s.


MINNELLI

On Feb. 29, Angel Records will release the live recording of "Minnelli On Minnelli: Live On Broadway." Recorded over two nights (Dec. 27 and 28), the set was co-produced by Phil Ramone and Billy Stritch; it includes liner notes written by Rex Reed.

On the release date, Minnelli is scheduled to receive the National Assn. of Recording Merchandisers' Chairman's Award for sustained creative achievement, to be presented at a luncheon during the trade group's convention in San Antonio. In 1973, Minnelli accepted the same award on behalf of her mother.

"It's all so wonderful and amazing," says Minnelli, who over the years has received three Tony Awards, an Oscar, two Golden Globe Awards, and an Emmy. "It's so gratifying to know that people care about my work. It's the type of recognition you always hope for."

The legendary singer says she always wanted to do a show like "Minnelli On Minnelli."

"I don't think people understand the breadth of what he did," the singer says referring to her father's oeuvre. "His work is the one thing I have in common with the world. And I think it should be celebrated."

Directed by longtime collaborator Fred Ebb, with music arranged by Marvin Hamlisch and Stritch, the Broadway production features classic American standards culled from such Vincente Minnelli films as "An American In Paris," "Meet Me In St. Louis," "Kismet," and "Gigi," among others.

Highlights include "The Trolley Song," "I'm Glad I'm Not Young Anymore" (with additional lyrics courtesy of Ebb), "Taking A Chance On Love," "Love," and "Shine On Your Shoes." The set's closing song, the John Kander/Fred Ebb-penned "I Thank You," was written specifically for the show.

"It was my idea to include a new song," explains the singer, who is managed and booked by Gary

(Continued on page 16)



'Sessions' Accolades. Songwriter and ASCAP president Marilyn Bergman recently presented the ASCAP Deems Taylor Television Broadcast Award to "Sessions At West 54th" producers Jeb Brien and Monica Hardiman, along with WNET's director of music programming, David Horn. Pictured, from left, are Bergman, Brien, Hardiman, and Horn.

Brooks, Lang On Bill For Human Rights Campaign Concert; Goldmark, Jive In Talks

ROCK ON: **Garth Brooks, Melissa Etheridge, k.d. lang,** and **Pet Shop Boys** are among the musical acts slated to play Equality Rocks, a concert produced by the Human Rights Campaign Foundation, which will take place April 29 at Washington, D.C.'s RFK Stadium. The Human Rights Campaign Foundation is the educational arm of the Human Rights Campaign (HRC), a 20-year-old D.C.-based gay rights advocacy organization. Also taking part are actors **Ellen DeGeneres, Anne Heche, Kristen Johnston,** and **Nathan Lane,** with more acts to be announced shortly.

"We're looking for artists who care deeply about universal human rights and have a connection in some way to understanding the gay component to the equal rights movement," says HRC executive director **Elizabeth Birch.**

While participation by any artist on such an important issue is laudatory, it seems too often that for such events, only the artists who are directly affected by the issue sign up—i.e., black artists for black issues, female artists for women's issues, gay artists for gay issues—when the public is trying to make the world a better place for any segment of the global community is of interest to every segment. Hence, we imagine having Brooks' name announced as one of the first participants will help bring more straight artists to the table who might have originally hesitated to be associated with a "gay" event.

"It really is important that we have acts that cover the spectrum," says Birch, "for the same reason that at [an earlier HRC event] we felt it necessary not just to have the parents of **Matthew Shepard** but the parents of **James Byrd Jr.,** the African-American gentleman who was dragged behind the truck by whites in Texas and killed. Their grief was the same. We've reached a level of maturity in the movement for gay equality that we have to reach out globally in order to share up our own rights. When we focus on issues like hate crimes, of course gay and lesbian people are mutilated and beaten up, but so are many other people in this country. It's in trying to solve the hate crimes challenges that I think we can best advance our humanity."

Among the producers of the event are Birch; Etheridge's manager, **Bill Leopold;** Recording Industry Assn. of America (RIAA) president/CEO **Hilary Rosen;** CP Ventures' **Ingrid Casares;** and **Lisa Sanderson,** president/CEO of Brooks' film production company, Red Strokes Entertainment.

Tickets for the event, which Birch hopes will raise $1 million, are $35, $60, and $150. Premium seats, which include a VIP reception, are available for $500 and $1,000 through the HRC.

Birch says the HRC event will be recorded for potential CD and home video release; however, she adds, "we're just starting to explore our options in those areas. Obviously, we'd have to work with all the artists. We're nowhere near making those decisions."

STUFF: Songwriter/producer **Andy Goldmark** is in discussions with Jive Records to take a high-ranking Los Angeles-based position that would include A&R responsibilities. No word on what this would mean for Goldmark's production company, GMark Music, which has signed such artists as **Jennifer Paige.** Goldmark could not be reached for comment by press time . . . Former RCA senior VP of A&R **Pete Robinson** is headed to Epic Records for a similar post . . . **Phil Collins, Sting, Lulu, Melissa Etheridge, Mary J. Blige, Diana Krall, Stevie Wonder, Bonnie Raitt, Rod Stewart, Gloria Estefan, Moby, Sheryl Crow, Natalie Cole,** and **Tony Bennett** are among the artists expected to appear at the Feb. 21 National Academy of Recording Arts and Sciences MusiCares Person of the Year dinner (with this many performers, maybe it should start at lunch). This year's honoree at the Los Angeles event will be **Elton John** . . . RIAA president/CEO **Hilary Rosen** will receive the Founder's Award at Rock the Vote's 10th anniversary party, slated for Feb. 22 at the House of Blues in Los Angeles. Sponsored by MTV Networks, the event will include performances by **Macy Gray** and **Moby** . . . Among the acts confirmed for the Feb. 23 Grammy ceremony are **Santana, Backstreet Boys, TLC, Ricky Martin,** and **Elton John.**

Steve Vai has launched his own label, Favored Nations, which will be distributed through RED. His partner in the venture is former Guitar Center chain owner **Ray Scherr** . . . **Third Eye Blind's Tony Fredianelli** has rejoined the band. He replaces guitarist **Kevin Cadogan** . . . Columbia Records will release "Jeff Buckley—Mystery White Boy" on May 9. The posthumous live album features tracks recorded during **Buckley's** '95-'96 Mystery White Boy tour . . . **Tony Martell,** founder of the T.J. Martell Foundation for Leukemia, Cancer, and AIDS Research, will be honored as the charity's Humanitarian of the Year at a gala dinner May 18 at the New York Hilton. The foundation, which this year celebrates its 25th anniversary, will also pay tribute to its 24 previous honorees at the event. Martell, senior VP/GM of Epic Associated Labels, started the charity as a tribute to his son, who died of leukemia.



by Melinda Newman

Upcoming Broadway Musical To Have Elvis Songs, But No Elvis

NEW YORK—Although there are plans for a Broadway musical based on songs made famous by Elvis Presley, the show will not include any version of the King himself.

Joe DiPietro is writing the book for the show, which is tentatively slated to open in mid-2001. The musical comedy will tell one or several stories, but none about the famed rocker.

Rather, according to the librettist, it will be formatted much like "Mama Mia," which was built around Abba songs and has been a hugely successful stage production in England—even though the pop group is never mentioned in the show.

The idea for the project was initiated by Maxyne Berman Lang, president of Williamson Music, which has amassed most of the titles recorded by Presley. The co-owners of Elvis Presley Music, his estate and the Julian and Jean Aberbach family, have approved DiPietro's concept.

A source close to the production says the idea indicates a possible new Broadway trend. "The success of shows like 'Saturday Night Fever' and 'Footloose' prove that people are increasingly hungry for familiarity."

DiPietro's comedy "Over the River & Through The Woods" and the musical revue "I Love You, You're Perfect, Now Change" have enjoyed long-running success off-Broadway, and his new comedy, "The Kiss At City Hall," opened Jan. 16 at the Pasadena Playhouse in California.

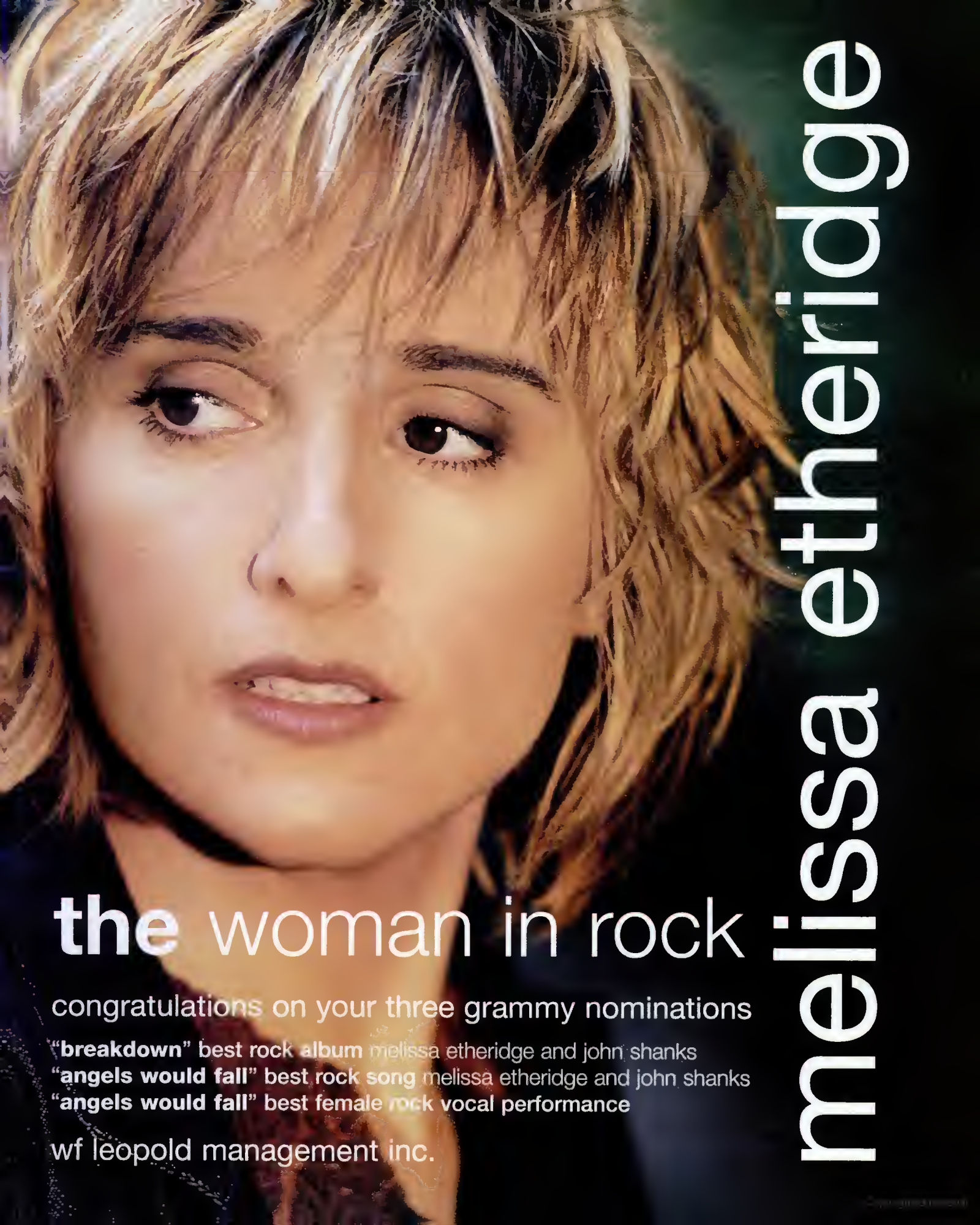
At the moment, he is also undertaking a rewrite of the books for the 1947 Rodgers and Hammerstein musical "Allegro" and the Gershwin musical "Oh, Kay!" DiPietro says he plans to begin working on the Presley show later this month.

"It going to be an interesting and exciting experience to work on this piece," he says. "The music of Elvis Presley is ingrained in American history. There are so many stories that can be drawn parallel to his catalog of songs."

At this point, the tunes for the show are yet to be determined. Several songs popularized by Presley can be heard on Broadway in the long-running musical "Smokey Joe's Cafe," which is based on the classic works of Jerry Leiber and Mike Stoller, who wrote "Hound Dog" and "Jailhouse Rock."

Meanwhile, RCA is finding success marketing Presley reissues via QVC (see story, page 48).

LARRY FLICK


melissa etheridge
the woman in rock
congratulations on your three grammy nominations
"breakdown" best rock album melissa etheridge and john shanks
"angels would fall" best rock song melissa etheridge and john shanks
"angels would fall" best female rock vocal performance
wf leopold management inc.

Top Pop Catalog Albums™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

THIS WEEK	LAST WEEK	ARTIST / IMPRINT & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	TOTAL CHART WEEKS
		NO. 1		
1	4	**ANDREA BOCELLI ▲** PHILIPS 539207 (12.98/18.98) HS	ROMANZA	113
2	1	**CREED ▲⁴** WIND-UP 13049 (11.98/17.98) HS	MY OWN PRISON	122
3	2	**METALLICA ◆¹²** ELEKTRA 61119*/EEG (11.98/17.98)	METALLICA	442
4	6	**BOB MARLEY AND THE WAILERS ◆¹⁰** TUFF GONG/ISLAND 846210/DJMG (9.98)	LEGEND	554
5	5	**BUENA VISTA SOCIAL CLUB ▲** WORLD CIRCUIT/NONESUCH 79478/AG (10.98/17.98) HS	BUENA VISTA SOCIAL CLUB	37
6	3	**PINK FLOYD ◆¹⁵** CAPITOL 46001* (10.98/17.98)	DARK SIDE OF THE MOON	1193
7	9	**BARRY WHITE ●** MERCURY 522469/IDJMG (10.98/17.98)	ALL TIME GREATEST HITS	42
8	7	**BOB SEGER & THE SILVER BULLET BAND ▲⁴** CAPITOL 30334* (10.98/16.98)	GREATEST HITS	275
9	13	**TOM PETTY AND THE HEARTBREAKERS ▲³** MCA 110813 (12.98/18.98)	GREATEST HITS	303
10	14	**DEF LEPPARD ▲²** MERCURY 5287_/IDJMG (10.98/17.98)	VAULT — GREATEST HITS 1980-1995	169
11	11	**SAVAGE GARDEN ▲⁵** COLUMBIA 67*84/CRG (11.98 EQ/17.98)	SAVAGE GARDEN	136
12	24	**MILES DAVIS ▲²** LEGACY/COLUMBIA 64935/CRG (7.98 EQ/11.98)	KIND OF BLUE	58
13	10	**LIMP BIZKIT ▲** FLIP 490124/INTERSCOPE (11.98/17.98) HS	THREE DOLLAR BILL, Y'ALL	98
14	8	**PINK FLOYD** COLUMBIA 37680/CRG (10.98 EQ/16.98)	A COLLECTION OF GREAT DANCE SONGS	41
15	12	**TIM MCGRAW ▲³** CURB 77886 (10.98/16.98)	EVERYWHERE	138
16	16	**JAMES TAYLOR ◆¹¹** WARNER BROS. 3113 (7.98/11.98)	GREATEST HITS	481
17	20	**AL GREEN ▲** HI/THE RIGHT STUFF 30800/CAPITOL (10.98/16.98)	GREATEST HITS	80
18	19	**PINK FLOYD ◆²³** COLUMBIA 36183*/CRG (15.98 EQ/31.98)	THE WALL	562
19	17	**MATCHBOX 20 ◆¹⁰** LAVA/ATLANTIC 92721*/AG (10.98/17.98) HS	YOURSELF OR SOMEONE LIKE YOU	152
20	18	**SARAH MCLACHLAN ▲⁴** ARISTA 18970 (10.98/17.98)	SURFACING	133
21	23	**QUEEN ▲** HOLLYWOOD 161265 (11.98/17.98)	GREATEST HITS	343
22	22	**BROOKS & DUNN ▲²** ARISTA NASHVILLE 18882 (10.98/16.98)	THE GREATEST HITS COLLECTION	100
23	48	**BRUCE SPRINGSTEEN ▲⁴** COLUMBIA 67060*/CRG (10.98 EQ/17.98)	GREATEST HITS	81
24	15	**BEE GEES ▲²** POLYDOR 800071/UNIVERSAL (13.98/22.98)	BEE GEES GREATEST	68
25	35	**AEROSMITH ▲³** COLUMBIA 57367/CRG (7.98 EQ/11.98)	AEROSMITH'S GREATEST HITS	321
26	21	**METALLICA ▲⁷** ELEKTRA 60817/EEG (11.98/17.98)	...AND JUSTICE FOR ALL	508
27	46	**CAROLE KING ◆¹⁹** EPIC 65850 (5.98 EQ/11.98)	TAPESTRY	420
28	32	**FLEETWOOD MAC ▲⁴** WARNER BROS. 25801 (10.98/17.98)	GREATEST HITS	381
29	31	**SADE ▲⁴** EPIC 66686* (10.98 EQ/17.98)	BEST OF SADE	132
30	41	**NIRVANA ◆¹⁰** DGC 424425*/INTERSCOPE (11.98/17.98)	NEVERMIND	267
31	26	**SUBLIME ▲³** GASOLINE ALLEY 111413/MCA (11.98/17.98)	SUBLIME	175
32	29	**SHANIA TWAIN ◆¹¹** MERCURY (NASHVILLE) 522886 (10.98/17.98) HS	THE WOMAN IN ME	257
33	36	**AC/DC ◆¹⁶** EASTWEST 92418/EEG (11.98/17.98)	BACK IN BLACK	290
34	25	**DAVE MATTHEWS BAND ▲⁴** RCA 66904 (11.98/17.98)	CRASH	193
35	34	**METALLICA ▲⁵** ELEKTRA 60439/EEG (11.98/17.98)	MASTER OF PUPPETS	453
36	27	**KENNY G ▲²** ARISTA 18991 (11.98/17.98)	KENNY G GREATEST HITS	42
37	28	**GUNS N' ROSES ◆¹⁵** GEFFEN 424145/INTERSCOPE (11.98/17.98)	APPETITE FOR DESTRUCTION	447
38	45	**BARRY WHITE ▲** CASABLANCA/MERCURY 822782/IDJMG (6.98/11.98)	BARRY WHITE'S GREATEST HITS VOLUME 1	41
39	—	**MARTINA MCBRIDE ▲²** RCA (NASHVILLE) 67516/RLG (10.98/16.98)	EVOLUTION	106
40	50	**JANIS JOPLIN ▲⁷** COLUMBIA 65869/CRG (7.98 EQ/11.98)	GREATEST HITS	300
41	—	**EAGLES ▲⁷** GEFFEN 424275/INTERSCOPE (12.98/18.98)	HELL FREEZES OVER	229
42	33	**EURYTHMICS ▲³** ARISTA 18680 (11.98/17.98)	GREATEST HITS	25
43	37	**VAN MORRISON ▲³** POLYDOR 841970/UNIVERSAL (10.98/17.98)	THE BEST OF VAN MORRISON	457
44	—	**FLEETWOOD MAC ▲⁴** REPRISE 46702/WARNER BROS. (10.98/17.98)	THE DANCE	82
45	40	**MADONNA ▲⁵** SIRE 26440*/WARNER BROS. (13.98/18.98)	THE IMMACULATE COLLECTION	292
46	—	**POISON ●** CAPITOL 53375 (7.98/11.98)	GREATEST HITS 1986-1996	34
47	43	**METALLICA ▲⁴** MEGAFORCE/ELEKTRA 60396/EEG (11.98/17.98)	RIDE THE LIGHTNING	426
48	—	**STYX ●** A&M 540087/INTERSCOPE (10.98/17.98)	GREATEST HITS	23
49	42	**CREEDENCE CLEARWATER REVIVAL ▲⁴** FANTASY 2* (12.98/17.98)	CHRONICLE THE 20 GREATEST HITS	330
50	38	**KORN ▲²** IMMORTAL 66633/EPIC (11.98 EQ/17.98) HS	KORN	146

Catalog albums are 2-year-old titles that have fallen below No. 100 on The Billboard 200 or reissues of older albums. Total Chart Weeks column reflects combined weeks title has appeared on The Billboard 200 and Top Pop Catalog Albums. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. *Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for BMG and WEA, labels are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. HS indicates past or present Heatseeker title. ©2000, Billboard/BPI Communications, and SoundScan, Inc.

Violent Femmes 'Freak' Out On Beyond

BY BRIAN GARRITY

NEW YORK—The era in which a Violent Femmes fan first discovered the band can usually be determined by whatever album other than the Femmes' 1983 self-titled debut can be found in someone's music collection. For a legion of new Femmes lovers just now discovering the band, that album looks to be "Freak Magnet" due March 7 on Beyond Records.

The punk/folk trio from Wisconsin is back with its first collection of new material in more than five years, and even by the Femmes' own quirky standards, the new album is admittedly eclectic.

"The only continuity involved is that [lead singer/guitarist Gordon Gano and drummer Guy Hoffman] and myself play basically everything on the record," says Femmes bass player Brian Ritchie. He calls the set a compilation from all the albums the band didn't put out in the second half of the 1990s.

During that period, in which they spent time recording on two continents and for three separate labels, the Femmes dabbled in everything from experimental synth-pop, to setting the works of poets like William Carlos Williams to music, to more straight-ahead forms of punk and folk.

This is not necessarily a problem for a Femmes record. Eccentricity is the calling card of the band, which is still best-known for never-say-die favorites like "Blister In The Sun" and "Add It Up," both from their debut album.

In fact, Jennifer Popkin, product manager at Beyond, calls "Freak Magnet" a back-to-basics effort for the band.

"It's the closest thing to their first album," she says. "Sometimes people don't want to hear new music, but we want them to know this is the same Violent Femmes [from] 15 years ago."

Ritchie says that while the material is typically diverse, at the core of the album is an exploration of the Femmes' rock and punk influences that haven't been as evident since their early albums.

"For general rock fans it's not going to sound that unusual, but for fans of the Femmes, they'll notice that there are a lot of songs which fall a little bit more into the heavy-rock or hard-rock category than what we usually do," Ritchie says. "We thought, 'Let's just pretend we're a grungy garage band and see what it sounds like.'"

Adds Ritchie, "It shows that we could have been a conventional rock band if we wanted to but that we chose not to."

The band has had to fight to release its later work. After being dropped by Elektra Records in the wake of its 1994 release, "New Times," the band landed with Interscope Records. But after three years there, it had still not released an album and ultimately left the label in 1998.

The Femmes took the sessions from the Interscope years with them and successfully shopped a revamped version, along with a live greatest-hits album (1999's "Viva Wisconsin"), to BMG-distributed Beyond.

While Ritchie says the band was frustrated by its label difficulties, he says it was able to survive on the strength of its touring.



VIOLENT FEMMES

"Because we have such a great audience, we're just able to tour whether we have albums out or not," he says. "We don't have to rely upon buzz or airplay or anything to draw sellout crowds to the venues we usually play."

The band's connection with its fan base—especially its college-age audience—will be central to the marketing of "Freak Magnet," says Popkin.

"The Femmes are kind of synonymous with starting college," she says. "Everybody's listening to [a handful of] records over and over again, like 'Led Zeppelin IV,' Steve Miller's 'Greatest Hits,' and the Violent Femmes' first record.

"What we're hoping to do with this record is go to that audience and pass through the rite of passage, but with new material," she adds.

That's not necessarily an easy thing to do, says Moose Brenner of Weehawken, N.J.-based independent college radio promoter the Music Syndicate.

"It's hard working with a band where everyone knows one record—especially when that one record is their first album," he says.

However, the Femmes have the advantage of being regarded as what Brenner calls a "heritage artist" within the college radio format. "They are looked at as a band that for whatever reason is cool but kids don't know why," he says.

The first single is "Sleepwalkin'," which shipped to college radio and alternative radio in late January.

Ritchie calls the song representative of the band's attempt at more straight-ahead punk. "It's kind of the stuff that influenced us but we didn't want to do when we started," he says.

Reaction among retailers has been favorable thus far. "[It's] reminiscent of their best early work without the nauseating 'Oh, not this song again' feeling you get from the best, but overplayed, songs from their catalog," says Rand Foster, president of Lincs Independent Coalition, who calls the album a return to form for the band, with an updated feel.

The band—booked by Frank Riley/Monterey Peninsula in the U.S., Australia, and Japan and by Paul Boswell/Free Trade Agency in Europe—plans to start an extensive U.S. tour in the middle of April. It is expected to run through the summer with a heavy focus on college-market venues.

While the band is still in discussions about a video, it will be featured on an upcoming episode of VH1's "Hard Rock Live," which was taped in early December.

Beyond is also planning an extensive Internet marketing effort on music Web sites. Specifics of the campaign have not been finalized but are expected to include promotional downloads, Web chats, and cybercasts.

"This is where these kids are," says Popkin. "And if we partner up with these Web sites, that's what's going to get us out there to the college kids."

Ritchie says the band is amazed by its enduring popularity with younger fans. "It's like the picture of Dorian Gray, except we're the painting." But the Femmes accept it as a reality.

"We've done a diverse amount of material, but it seems like the adolescent material is the stuff that still draws new people in," he says.

The Femmes are managed by Jamie Kitman of Hornblow Management. They are published by Alan Skiena.



Bubble-Gum Popsters. On March 28, Aqua will deliver its second Universal/MCA disc, "Aquarius," the follow-up to 1998's "Aquarium." The latter set has sold 14 million copies worldwide, according to the label. The new set is previewed by the single "Cartoon Heroes," which goes to radio in late February. Pictured, from left, are group members Claus Norreen, Lene Nystrom, Rene Dif, and Soren Rasted.

THE GREAT CATALOG CAPER. . .

A Billboard spotlight



What profits lurk behind this year's midline & budget releases?

The answer to this and other catalog questions can be found in the March 25th issue as Billboard investigates the growing importance of selling catalog, midlines and budget product. Here's a look at the current market and the steps the field may likely take in the year ahead. Also uncovered are the most innovative marketing and promotion plans, and the hottest Vital Reissues for the spring/summer season.

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MINNELLI

(Continued from page 12)

Labriola of New York-based LM Concerts. "At the end of the show, I wanted to bring the focus back to my dad, to Minnelli on Minnelli."

Bruce Lundvall, president of Capital Jazz and Classics, finds the show powerful and strong. "When I first heard about the show, I thought it was something that should be released on Angel," he says.

Angel released the singer's last album, "Gently," in 1996, and, according to Lundvall, it has sold more than 100,000 units worldwide.

According to Michael Tannen, vocal/show buyer for Tower Records' Lincoln Center location in New York, great anticipation surrounds the release of "Minnelli On Minnelli."

"Ever since it opened on Broadwey, people have been inquiring about whether or not a live recording would be made available," Tannen says. "What's extremely special about this album is that it has two distinct demographics: fans of Liza and fans of MGM musicals."

Such excitement should only build as Minnelli takes "Minnelli On Minnelli" on a 12-month national tour. Commencing March 9 at the Orpheum Theater in San Francisco, the show will perform limited engagements in Chicago, Detroit, Boston, Miami, and Washington, D.C., as well as other cities.

"It's incredible having the Broadway show on tour," says Gilbert Hetherwick, senior VP/GM of Angel Records. "We'll be able to double retail sales in cities where the show pleys."

Although dates haven't been confirmed, Hetherwick says that Minnelli is scheduled for two in-store promotional events—at the Tower Records in San Francisco's Castro district and at Tower Records' Lincoln Center location in New York.

The singer may also make an appearance on the QVC network. Hetherwick says she sold "thousands of her 'Gently' CD on the network. It's a great way to create awareness, especially for people living in small towns."

Ditto for the Internet. In addition to Yahoo! chats and Yahoo! online listening parties, www.angelrecords.com and Liza Minnelli's official homepage—www.lizamay.com—will offer promotions and information.

While Minnelli has never wholly relied on radio for support, she isn't without her staunch supporters.

"I've pleyed her songs endlessly," says Bob Stern, PD at WLIM New York and host of the station's daily "Broadway Hollywood Review" show. "Quite honestly, the phones light up whenever I play a Liza track.

"She's truly an original," Stern continues. "She's her own being, her own invention. And like Judy, she won't work without a runway. I won't be able to get this new album soon enough."



Rockin' On The Side. Iced Earth's Jon Schaffer, right, and Blind Guardian's Hansi Kursch have taken a break from their metal bands to cut an album under the group name Demons & Wizzards, which is also the set's title. Released on SPV Records, the album was produced by Jim Morris. The pair are considering hitting the road for a short tour, in between writing and recording sessions for their respective bands' new albums.

amusement business

BOXSCORE TOP 10 CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross / Ticket Price(s)	Attendance / Capacity	Promoter
METALLICA, CREED, SEVENDUST, KID ROCK	Tropicana Field St. Petersburg, Fla.	Dec. 29	$1,812,149 $50	34,500 35,000	Fantasma Productions
BARRY MANILOW	Wembley Arena London	Jan. 14-16	$1,086,722 (860,220 pounds) 1111.93/$27.98	23,981 27,456 three shows	Kennedy Street Entertainment, Andrew Miller Presents
BARRY MANILOW	National Exhibition Centre Birmingham, England	Jan. 8-9	$787,158 (480,590 pounds) 1111.38/$55.69	18,256 21,112 two shows	Kennedy Street Entertainment Andrew Miller Presents
TLC, CHRISTINA AGUILERA, BLAQUE, VEGA	Arrowhead Pond Anaheim, Calif.	Jan. 7	$420,367 $45.50/$35.50	11,880 sellout	Nederlander Organization, Maymon Entertainment
AMY GRANT, MICHAEL W. SMITH, POINT OF GRACE, THE KATINAS, NASHVILLE SYMPHONY ORCHESTRA	KeyArena Seattle Center Seattle	Dec. 22	$398,308 $42.50/$25	11,054 sellout	Double Tee Promotions, House of Blues Concerts
AMY GRANT, MICHAEL W. SMITH, POINT OF GRACE, THE KATINAS, NASHVILLE SYMPHONY ORCHESTRA	Rose Garden Portland, Ore.	Dec. 21	$385,352 $40/$25	10,998 sellout	Double Tee Promotions, House of Blues Concerts
BARRY MANILOW	Cardiff Internazionzl Arena Cardiff, Wales	Jan. 11-12	$373,978 (228,560 pounds) 1111.26/$27.82	7,717 7,754 two shows	Kennedy Street Entertainment Andrew Miller Presents
ZZ TOP & LYNYRD SKYNYRD, LAIDLAW	Hartford Civic Center Hartford, Conn.	Jan. 21	$334,342 $39.50/$29.50	8,784 12,500	Metropolitan Entertainment Group
BARRY MANILOW	Telewest Newcastle Arena Newcastle-upon-Tyne, England	Jan. 18	$323,087 (197,970 pounds) 1110.98/$27.74	6,963 9,897	Kennedy Street Entertainment, Andrew Miller Presents
ZZ TOP & LYNYRD SKYNYRD	Cumberland County Civic Center Portland, Maine	Jan. 26	$282,380 $35	8,068 sellout	Beaver Productions

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SOUNDTRACKS
AND FILM SCORE NEWS

BY CATHERINE APPLEFELD OLSON

A TALE OF TWO TV SOUNDTRACKS: A little more than three years ago, television soundtracks were just beginning to earn the distinction of being big business, and record companies began cranking them out faster than networks rush in mid-season replacements, many with notable sales results.

That was then. Now, The Billboard 200 currently has representation from only one TV soundtrack, Columbia's "The Sopranos," despite the fact that several other high-profile releases—Reprise Records' "Friends Again," Epic's "More Songs From Ally McBeal," and TVT Soundtrax's "Buffy The Vampire Slayer" among them—hit stores in the past two months.

The role of the small-screen soundtrack as a launch pad for new acts remains unchanged. "The Sopranos" is racing up the chart and is No. 54 this issue. Now that A3's "Woke Up This Morning," the show's theme, is in rotation, **Greg Linn**, Columbia senior director of marketing, says the time is ripe to hit big. The show's four Golden Globes won't hurt, either.


LINN

Perhaps most important, there is virtually no other "Sopranos" merchandising at retail. "We chose to put it out just before the holidays to try to capitalize on the fact that it is the only 'Sopranos' souvenir that exists. You can't buy a 'Sopranos' T-shirt or coffee mug," Linn says. "Our goal was always to make a great impression in December but really strike in January."

Nevertheless, the less-than-sweeps-winning performance of the other entries is intriguing. Certainly, it isn't the result of the television programs themselves not making liberal and creative use of music.

Reprise scored big in 1996 with the original "Friends" soundtrack, selling close to 2 million copies worldwide, according to label president **Howie Klein**. Klein, who also executive-produced "Friends Again," says several factors weighed in on the label's move to release a part deux, and the jury is still out on the decision.

"The good thing we had going for us is we had sold 2 million copies of the first album worldwide, so we thought, 'Gee, we've got a good base,' " Klein says. "The bad thing is we didn't have the original theme song from the show like we did the first time, the song everyone wanted to buy."

The new album's first single, **Semisonic's** "Delicious," fell flat, but Reprise in late February/early March will make a bid for airplay with **Loreta's** "Trouble With Boys." "The real way for o record like this to happen is to get on the radio. That's what lets people know there is a record out," Klein says. The new album also boasts a version of cult favorite "Smelly Cat" performed by **Chrissie Hynde**, plus several sound bites from the show.

No matter what the intended demographic or time slot of a given series is, labels also often face challenges in promoting their product on the air. For example, while select network shows such as Fox's new "Malcom In The Middle" are going gangbusters promoting songs and artists during programming and credits, o pay network like HBO does not have that luxury, Linn says.

"HBO can't announce tracks, so they have done a lot to build on the momentum of the show and introduce viewers to the album in other ways," he says. "Every show and network is different, and different opportunities are brought to the surface about how you can promote a soundtrack."

In the ease of "Friends Again," Klein says, the album has fallen into the unfortunate chasm between creative license and legal right. "Between [NBC's] business affairs people and our business affairs people, a lot of the promotional plans got bogged down in legalities, as often happens in the entertainment business," he says. "Suddenly the lawyers were there, and we wound up without the ability to promote the album on television the way we wanted to."

Undaunted, Klein says Reprise is still hot on television soundtracks and is creating a new business model of making bids as early as possible to provide music on new shows, when it makes sense. The label had been linked to the short-lived series "Odd Man Out," with plans to release a soundtrack in the second or third season if the show had been successful.

Additionally, Reprise is negotiating a music/soundtrack deal with an unnamed new network series and is also talking with movie director **Zalmen King** about creating a television show in which music would be integral. "We've been playing music for him, brainstorming," Klein says.



She Believes. Pop/R&B ingénue Saison makes her debut on Evander Holyfield's Real Deal Records later this month with the album "I Believe." The project was produced primarily by Andrew Rollins, with several cuts helmed by Don Williams and Gerry Brown. "I like to describe my sound as one that transcends all boundaries and stereotypes," says Saison, who offers pop tunes like the power-ballad title cut and e cover of Phoebe Snow's "Poetry Man," as well as hip-hop-inflected soul jams like "Never Hed A Chance." She's slated to begin a promo tour in support of the album in early March.



Dirty Zeke. With its second album for Epitaph, "Dirty Sanchez," Zeke aims to be bring hardcore punk back into the mainstream. Produced by Kurt Bloch, the set offers 16 songs that clock in at exactly 21 minutes, and it's filled with enthemic, youth-oriented material. College radio stations around the U.S. ere already embracing various cuts from the album. The band begins e club tour in support of the release later this month. Shown, from left, are band members Sonny Riggs III, Marky Felchtone, Donny Paycheck, and Merk Pierce.



Diggin' Billy. After building e fan base in its native U.K., instrumental quartet Billy Mahonie will issue its first album, "The Big Dig," Feb. 29 in the U.S. Upon its international release last year, the Too Pure/Beggars Banquet set drew critical raves for e quirky stylistic blend thet drews influences from such disparate sources as Charles Mingus and AC/DC. Modern rock radio programmers will get the single "We Accept American Dollars" shortly before the album's release. A series of showcases are in the works. Pictured, from left, are bandmates Gevin Baker, Hywell Dinsdale, Kevin Penney, and Howard Monk.



STROKE 9 SENDS 'NASTY THOUGHTS' VIA CHERRY

(Continued from page 11)

foot in the door, so to speak. People at our concerts just go nuts when they hear the song."

He says of "Nasty Little Thoughts," which was produced by Jerry Harrison and Rupert Hine, "People who've heard our album say to us that they're pleasantly surprised that the whole album is so good, because a lot of times they buy an album because they've heard one song on it, but it turns out to be the only good song on the album."

Stroke 9—whose other members are lead singer/guitarist Luke Esterkyn, bassist Greg Gueldner, and drummer Eric Stock—had two self-released albums (1993's "Boy Meets Girl" and 1996's "Bumper To Bumper") before the band was signed to Santa Monica, Calif.-based Cherry Entertainment.

Cherry VP Daniella Capretta, who signed Stroke 9, says, "I was having lunch with their attorney, and he gave me their music. I played it and loved it immediately, and within 24 hours I was on a plane to see them play. After that, I signed them almost immediately."

According to Capretta, Cherry acts as "an A&R source for Universal," which markets and promotes Cherry's acts.

Universal VP of artist development Tom Derr says, "There are two things we started out with that were key to Stroke 9 getting to where they are now. First, their local touring base: California clubs and colleges. We wanted to keep their profile high in their home market while branching out elsewhere.

"The second thing is their official Web site," Derr adds. "The Web site [www.stroke9.com] was part of every Stroke 9 promotional item we distributed, such as point-of-purchase displays, stickers, postcards. The band is very bands-on with their Web site, and they respond to their E-mail."

Capretta says the recent turning point for the band has been "a combination of heavier airplay and touring."

One of the radio stations that has put "Little Black Backpack" in heavy rotation is Hartford, Conn., modern rock outlet WMRQ.

The station's PD, Dave Hill, notes, "We added the song in August 1999. It was a slow build at first, but the phone [requests] started heating up around Christmas, and it's gotten top three phones ever since. The song has got a tremendously strong hook."

> ***'Consumers are relating to "Little Black Backpack" and making the song fit into their lives. The band has been tremendous in holding up their end of the work'***
>
> **– TOM DERR –**

Darren Fionda, manager of retailer Music Trader's El Cajon Boulevard location in San Diego, says, "Sales for the Stroke 9 album 'Nasty Little Thoughts' doubled for us around the holidays. 'Little Black Backpack' is a catchy tune, and I'm impressed with the album's music. But I don't think Stroke 9 is going to blow up as big as an act like Blink-182. The Stroke 9 album is going to be one of those quiet sellers."

"Nasty Little Thoughts" has been nominated as outstanding debut album for this year's Tower Records California Music Awards. The awards show will take place April 7 in San Francisco. According to McDermott, Stroke 9 is in discussions to appear at the show.

Stroke 9 is currently on a U.S. tour, performing some dates with Vertical Horizon (see story, page 11).

The band is booked by Dan Weiner of Monterey Peninsula Artists and managed by Tim O'Brien of T.O. Management. Stroke 9's songs are published by King Nummy Publishing (BMI).

Derr says, "Besides radio play, I think consumers are relating to 'Little Black Backpack' and making the song fit into their lives. The band has been tremendous in holding up their end of the work. Their shows keep getting better and better."

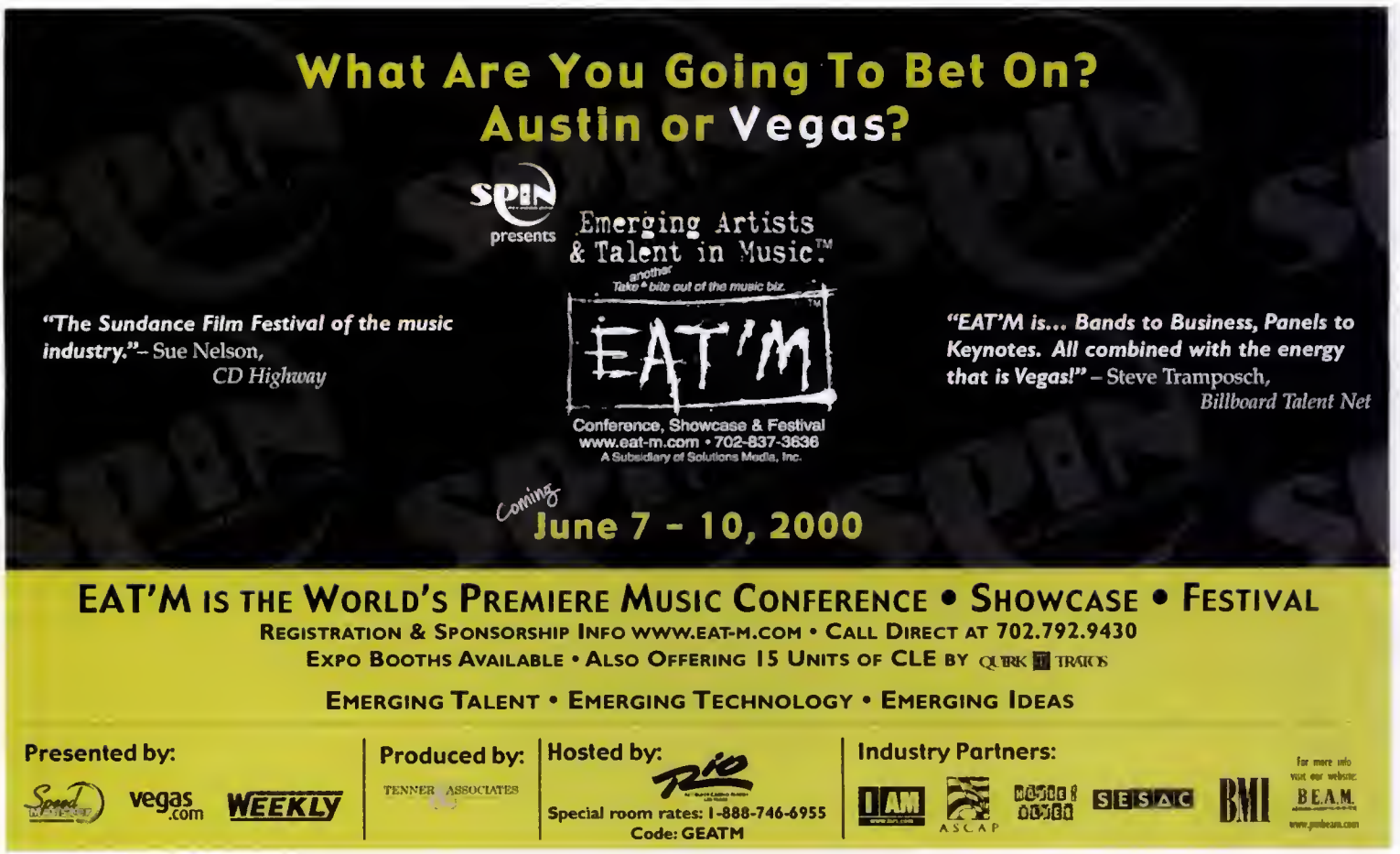
McDermott describes Stroke 9's main audience as "a college crowd," and Derr adds that the band's fan base is "leaning to 16- to 30-year-old females."

Stroke 9 and Cherry/Universal are aiming for the band not to fall prey to one-bit-wonder syndrome with the band's next single, "Letters," which is set for release in early March.

"Working a second single is just as hard, if not harder, than the first single," says McDermott. "We have a ton of confidence in that song."

Capretta adds, "Stroke 9 is an incredibly hard-working band. They're going to have a long career, and this album is going to have a long life."

McDermott adds, "It may sound modest, but our only real goal is to be doing this for a very long time. We've been doing this for 10 years. Every day we make it to a new plateau. Our true love is touring, and we're going to keep touring for this album as long as we can."



COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

FEBRUARY 12, 2000

IMPRINT & NUMBER/DISTRIBUTING LABEL (SUBJECTED TO LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST / TITLE
			NO. 1
1	2	31	**SLIPKNOT** ● I AM 66565/ROADRUNNER (11.98/16.98) — SLIPKNOT
2	2	43	**STATIC-X** ● WARNER BROS. 47271 (10.98/16.98) — WISCONSIN DEATH TRIP
6	6	32	**SYSTEM OF A DOWN** ● AMERICAN/COLUMBIA 69924/CRG (10.98 EQ/15.98) — SYSTEM OF A DOWN
4	NEW ▶		**CONJUNTO PRIMAVERA** FONOVISA 9926 (7.98/11.98) — MORIR DE AMOR
8	8	3	**KITTIE** WB (10Q)/ATENCO (13.98 CD) — SPIT
5	5	3	**KELIS** VIRGIN 47911* (11.98/16.98) — KALEIDOSCOPE
7	NEW ▶		**ALECIA ELLIOTT** MCA NASHVILLE 170017 (8.98/12.98) — I'M DIGGIN' IT
3	1	15	**P.O.D.** ATLANTIC 83216/ATL (7.98/11.98) — THE FUNDAMENTAL ELEMENTS OF SOUTHTOWN
9	10	5	**TRIN-I-TEE 5:7** B-RITE 490359/INTERSCOPE (11.98/17.98) — SPIRITUAL LOVE
10	7	18	**BETH HART** 143LAMA 83192/AG (10.98/16.98) — SCREAMIN' FOR MY SUPPER
11	9	26	**BRAD PAISLEY** ARISTA NASHVILLE 14871 (10.98/16.98) — WHO NEEDS PICTURES
13	12	12	**CARLOS VIVES** EMI LATIN 22854 (8.98/14.98) — EL AMOR DE MI TIERRA
12	NEW ▶		**SNAPCASE** VICTORY 100* (10.98/16.98) — DESIGNS FOR AUTOMOTION
14	8	10	**SOLE** DREAMWORKS 450218/INTERSCOPE (10.98/16.98) — SKIN DEEP
15	16	18	**AMBER** TOMMY BOY 1253 (11.98/16.98) — AMBER
16	12	63	**MONTGOMERY GENTRY** COLUMBIA NASHVILLE 69136/SONY (NASHVILLE) (10.98 EQ/16.98) — TATTOOS & SCARS
17	14	71	**SHAKIRA** ▲ SONY DISCOS 82746 (10.98 EQ/16.98) — DONDE ESTAN LOS LADRONES?
18	18	37	**CHELY WRIGHT** MCA NASHVILLE 170052 (10.98/16.98) — SINGLE WHITE FEMALE
19	NEW ▶		**SHELBY LYNNE** ISLAND 546177/IDJMG (8.98/12.98) — I AM SHELBY LYNNE
20	38	9	**BRENT JONES AND T.P. MOBB** HOLY ROLLER 7012/MCG (11.98/16.98) — BRENT JONES AND T.P. MOBB
21	15	18	**DAVE KOZ** CAPITOL 99458 (10.98/16.98) — THE DANCE
22	19	2	**OUTSIDAZ** RUFF LIFE 60000* (5.98/7.98) — NIGHT LIFE (EP)
23	21	10	**SPM** DOPEHOUSE 5039 (11.98/16.98) — THE 3RD WISH
24	23	12	**HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR** VERITY 43132 (10.98/16.98) — FAMILY AFFAIR
25	17	2	**MODEST MOUSE** SUICIDE QUEEN/SUB POP 379/SUP (14.98 CD) — BUILDING NOTHING OUT OF SOMETHING

The Heatseekers chart lists the best-selling titles by new and developing artists, defined as those who have never appeared in the top 100 of The Billboard 200 chart. When an album reaches this level, the album and the artist's subsequent albums are immediately ineligible to appear on the Heatseekers chart. All albums are available on cassette and CD. ▲Asterisk indicates vinyl LP is available. ▼ Albums with the greatest sales gains. © 2000, Billboard/BPI Communications.

26	26	34	**A.B. QUINTANILLA Y LOS KUMBIA KINGS** EMI LATIN 99191 (8.98/14.98) — AMOR, FAMILIA Y RESPETO
27	33	19	**YOLANDA ADAMS** ELEKTRA 62439/EEG (10.98/16.98) — MOUNTAIN HIGH...VALLEY LOW
28	32	12	**RICARDO ARJONA** SONY DISCOS 82992 (9.98 EQ/15.98) — RICARDO ARJONA VIVO
29	27	5	**GUANO APES** ISLAND/DEF JAM 67751/HOU (9.98/13.98) — PROUD LIKE A GOD
30	20	47	**SONICFLOOD** GOTEE 2102 (15.98 CD) — SONICFLOOD
31	29	19	**YOUNGSTOWN** HOLLYWOOD 162192 (10.98/16.98) — LET'S ROLL
32	29	34	**IBRAHIM FERRER** WORLD CIRCUIT/NONESUCH 79535E (10.98/17.98) — BUENA VISTA SOCIAL CLUB PRESENTS IBRAHIM FERRER
33	28	47	**OLEANDER** RE/PUBLIC 153242/UNIVERSAL (10.98/16.98) — FEBRUARY SON
34	NEW ▶		**EDDIE SANTIAGO** SONY DISCOS 53631 (10.98 EQ/13.98) — CELEBRACION EPIC DUETS
35	34	26	**JESSICA ANDREWS** DREAMWORKS (INSOMNIA) 50104/INTERSCOPE (8.98/12.98) — HEART SHAPED WORLD
36	30	7	**KEITH JARRETT** ECM 547949 (17.98 CD) — THE MELODY AT NIGHT, WITH YOU
37	43	6	**GILBERTO SANTA ROSA** SONY DISCOS 82610 (9.98 EQ/13.98) — EXPRESION
38	36	25	**TRACIE SPENCER** CAPITOL 34230 (10.98/16.98) — TRACIE
39	30	11	**MARC NELSON** COLUMBIA 69160/CRG (10.98 EQ/16.98) — CHOCOLATE MOOD
40	NEW ▶		**PROJECT PLAYAZ** MO CHEDA 2823/WARLOCK (12.98/16.98) — TIL WE DIE
41	NEW ▶		**MALA FE** JAM 112 (9.98/13.98) — CON SU LOGUERA
42	48	13	**VICKIE WINANS** CGI 5325/PLATINUM (10.98/16.98) — LIVE IN DETROIT II
43	41	17	**ANDY GRIGGS** RCA (NASHVILLE) 67596/RLG (10.98/16.98) — YOU WON'T EVER BE LONELY
44	35	12	**LOS TRI-O** ARHOLA 70326/BMG LATIN (8.98/13.98) — MI GLORIA, ERES TU
45	31	15	**ROY D. MERCER** VIRGIN (NASHVILLE) 48214 (9.98/15.98) — HOW BIGA BOY ARE YA! VOLUME 6
46	37	24	**DIDO** ARISTA 19025 (10.98/16.98) — NO ANGEL
47	40	20	**KOTTONMOUTH KINGS** SUBURBAN NOIZE 23857/CAPITOL (9.98/12.98) — ROYAL HIGHNESS
48	42	15	**ASLEEP AT THE WHEEL** DREAMWORKS (INSOMNIA) 450177/INTERSCOPE (10.98/16.98) — RIDE WITH BOB
49	39	9	**TASH** LOUD/COLUMBIA 63834/CRG (11.98 EQ/17.98) — RAP LIFE
50	RE-ENTRY		**INTOCABLE** EMI LATIN 21502 (7.98/12.98) — CONTIGO

POPULAR UPRISINGS

BILLBOARD'S WEEKLY COVERAGE OF HOT PROSPECTS FOR THE HEATSEEKERS CHART • BY CARLA HAY

DALLAS AUSTIN PROTEGÉ: **Sammie** is off to a promising start for an artist who hasn't even started high school yet. The 12-year-old R&B singer has been under the guidance of noted pro-



Hail Mary. Folk/country singer Mary Gauthier (pronounced Go-Shay) is one of the Boston-area artists who was featured on the "Respond" compilation album, benefiting the Respond organization to prevent violence against women. She says of her current album, "Drag Queens And Limousines" (In The Black Records), "It's about telling the truth and making it rhyme." Gauthier will play in Austin, Texas, during the last three weeks of March.

ducer **Dallas Austin**, best known for his work with **TLC** and **Monica**. Austin signed Sammie to his Freewill Records label and produced the singer's debut album, "From The Bottom To The Top," due March 14 on Freewill/Capitol.

The album's first single, "I Like It," has been ascending The Billboard Hot 100, where it lands this issue at No. 58. The song is No. 20 this issue on the Hot R&B/Hip-Hop Singles & Tracks chart and No. 11 on the Hot 100 Singles Sales chart. The video for "I Like It" has been getting exposure on BET and the Box.

Advance publicity for the album has been boosted by Sammie's tour of Southern California schools and appearances on national TV shows, including an appearance Saturday (12) on "Soul Train."

Austin says of his protégé: "Sammie has a street appeal to him, but at the same time, his mom raised him well, so he also has a very intelligent appeal and a very good educational and spiritual background to back it up. So 'From The Bottom To The Top' was a very important theme for his album and really important for where he comes from as a kid."



Christian Rock/Rap. If Limp Bizkit and 311 were Christian rock bands, they'd sound a lot like Pax217. The Orange County, Calif.-based foursome makes its album debut with "TwoSeventeen," due for release Feb. 15 on FreeFront Records. Pax217 will launch a U.S. tour following the release of the album.



THE REGIONAL ROUNDUP

Rotating top 10 lists of best-selling titles by new and developing artists.

EAST NORTH CENTRAL

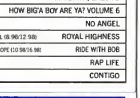
1. Slipknot, Slipknot
2. Static-X, Wisconsin Death Trip
3. Kittie, Spit
4. System Of A Down, System Of A Down
5. Kelis, Kaleidoscope
6. P.O.D., The Fundamental Elements Of Southtown
7. Brad Paisley, Who Needs Pictures
8. Bob & Tom, Greatest Hits — Volume One
9. Sole, Skin Deep
10. Trin-I-Tee 5:7, Spiritual Love

SOUTH ATLANTIC

1. Carlos Vives, El Amor De Mi Tierra
2. Mary Mary, Unwritten
3. Eddie Santiago, Celebracion Epic Duets
4. Gilberto Santa Rosa, Expresion
5. Slipknot, Slipknot
6. Ricardo Arjona, Ricardo Arjona Vivo
7. Trin-I-Tee 5:7, Spiritual Love
8. Kittie, Spit
9. Kelis, Kaleidoscope
10. Static-X, Wisconsin Death Trip

TAYLOR-MADE JAZZ: Since being discovered by noted smooth jazz artist **Keiko Matsui**, jazz instrumentalist **Paul Taylor** has toured with Matsui and released two albums. Taylor has returned with the album "Undercover," set for release Feb. 22 on Peak/N-Coded Music. Guests artists on the album include **Maurice White (Earth, Wind & Fire), Russ Freeman (the Rippingtons),** and **Kurt Jackson (Portrait).** Taylor launches a minitour of the U.S. Friday (11) in Royal Oak, Mich. Other tour dates include Feb. 13 in Glenside, Pa.; Feb. 14 in Washington, D.C.; Feb. 15 in Buffalo, N.Y.; Feb. 16 in New York; and Feb. 17 in Baltimore.

FROM CAKE TO DEATHRAY: The lineup for Sacramento, Calif.-based modern rock band **Deathray** includes former **Cake** members **Greg Brown** and **Victor Damiani**. Brown (guitar, vocals) and Damiani (bass) formed Deathray in 1998 with **Dana Gumbiner** (vocals, synthesizer). Rounding out the lineup are **Max Hart** (keyboards) and **James Neil** (drums). Deathray's self-titled debut album is set for release Feb. 29 on Capricorn Records. The album's first single, "Now That I'm Blind," will be shipped to



Mr. Oizo's 'Attack.' Mr. Oizo is the stage name of French dance/techno artist Quentin Dupieux. The artist's single, "Flat Beat," has been a big international hit, reaching No. 1 on the U.K. singles chart and selling nearly 3 million copies worldwide, according to Mute Records, Mr. Oizo's U.S. label. The song was prominently featured in Levi's commercials with a puppet named Flat Eric, created by Dupieux. Mr. Oizo's album, "Analog Worms Attack," is set for a U.S. release Feb. 22.

modern rock radio this month. Following the album's release, Deathray plans to do a U.S. club tour.

Reviews & Previews

ARTISTS & MUSIC



POP

★ **SARAH CRACKNELL**
Lipslide
PRODUCERS: Various
Instinct Records INS507
On "Lipslide," Saint Etienne front woman Sarah Cracknell branches out on her own to sculpt a sugarcoated dance/pop sound that is far removed from her band's quirky indie-lounge roots yet in sync with its recent output. On board for this outing, a reworking of a previously released U.K. only album of the same name, are an armada of producers—including Stephen Hague, Andy Wright, and Jeremy Wheatley—who have collaborated with Eurosynth pop outfits like Pet Shop Boys and New Order, as well as Blur and Black Grape. The overall result of Cracknell's "Lipslide," however, is a surprisingly straight-ahead purée of ambient disco-bite and girl-group song structuring that bears little in common with any of the aforementioned acts. Cracknell wins few points for edge or originality here, but her dreamy vocals and slick, shimmering tunes—highlighted on songs like "Anymore," "Home," "Can't Stop Now," and "If You Leave Me," which deliciously recalls Liquid Gold's disco nugget "My Baby's Baby"—make "Lipslide" a pleasant hackbeat treat for those in need of something new to groove to.

★ **MICHAEL PENN**
MP4 (Days Since A Lost Time Accident)
PRODUCERS: Michael Penn, Steve Rosenthal, Fliptown/Epic ADK69354
Like Beowulf, the most significant lyrical offering from the turn of that other millennium, "MP4" is an epic work of grand scale bearing insights on the manners, customs, and traditions of our time. Penn has a good sense of drama and has compiled a tone album—not just a collection of songs, but a careful interweaving of aliens of the third kind and Bible verse as we are so inextricably bound to his melodies that it is impossible to imagine that they ever existed separately. The melodies are of one familiar and enticingly novel, synthesizing rhythmic elements from world music, rock, pop, funk, alternative, and R&B, with an understated sense of pop's harmonic history. Penn is not embarrassed about his intellect, and he uses his fine verbal skills to create evocative, vivid images while not for a moment allowing cerebralism to eclipse the emotional side of the narrator's life. "MP4" is a free-for-all of uncompromising musical creativity.

STEVE STEVENS
Flamenco.A.Go.Go.
PRODUCER: Steve Stevens
Air 21 186 810 025
Steve Stevens provided the slash-and-burn guitar for Billy Idol's "Rebel Yell" days. But this album finds him in more unusual terrain, orchestrating a nouveau flamenco with behavioral implications. Stevens owns a debt to Ottmar Liebert's pioneering efforts, but he pumps up the volume on this mostly instrumental release. The title track is a roaring cyber-

SPOTLIGHT



WYNONNA
New Day Dawning
PRODUCERS: Wynonna, James Stroud, Tony Brown, Gary Nicholson
Curb/Mercury 314 541, 067
Like a force of nature, Wynonna continues to forge her own way, striding through her own intense pop-, blues-, and soul-infested country music landscape. And for the first time, she flexes her muscles as a producer. Along the way, she tackles a few remakes, including a near-photocopy version of Joni Mitchell's "Help Me," which may not please Wynonna purists; a blistering rendition of the Fabulous Thunderbirds' "Tuff Enuff" (with the Thunderbirds' Kim Wilson playing harmonica), wherein Wynonna deftly cuts loose; and a stunning take on Macy Gray's "I Can't Wait To Meetcha," here titled "I Can't Wait To Meet You." On songs like the powerful Gary Nicholson/Mike Reid composition "Learning To Live With Love Again," she relocates her hidden roots. "New Day Dawning" includes a bonus dise-containing four new songs recorded by Wynonna and her mother, Naomi, who are back on the road as the Judds. While the pair doesn't recreate the magic days of the Judds' great country hits, some of the chemistry is rekindled. The title song, brassy number "Big Bang Boogie" and a tender reading of Bruce Springsteen's "That's What Makes You Strong." Sadly, the pair's "Stuck In Love" is not terribly convincing, but there is no disrespect to mama. Wynonna needs to walk her own path these days.

SPOTLIGHT

ERIK FRIEDLANDER
Sun
PRODUCER: Erik Friedlander
Siam 50008
Cellist Friedlander approaches his art from an iconoclastic perspective that meshes his instrument's warm, melancholic tones with jazz improvisation and far-Eastern percussion. The results are often surprisingly upbeat, as exhorts Stomu Takeishi (bass), Andy Laster (alto saxophone), and Satoshi Takeishi (percussion) frequently navigate their unique lineup through finely-inflected waltzes, swinging '70s-inspired grooves to music already infused with both jazz and classical overtones. Meditative chants, Latin rhythms, and a cello quartet are utilized liberally, marking Friedlander as one of today's most ingenious and



forward-thinking musical practitioners. Five of 11 tracks were composed by the cellist, joining material by Charles Mingus, Julius Hemphill, and Carlos Santana, as well as an interpretation of an Iranian love song. A companion DVD and video featuring performances Footage, choreographed dancing, and computer animation is available for those wishing to further tantalize their senses.

SPOTLIGHT



MICHELLE WRIGHT
Greatest Hits
PRODUCERS: Various
Arista 18960
Despite achieving an enviable level of success throughout the first half of the '90s, Michelle Wright never truly found the fame she so deserved as one of Nashville's best. One listen to this anthology of the Canadian artist's favorite moments and greatest hits reveals the extraordinary opulence and depth of her amazing pipes, which can dip low into the bedrock of emotion and force you to feel right along with her. That's the signature that brought her success with hits like "Take It Like A Man," her 1992 top 10 country hit, which earned Wright a nomination for top new female vocalist that year from the Academy of Country Music. (She's won a total of 15 Canadian Country Music Awards). Fortunately, Wright is still cooking, thanks to her current duet with pianist/producer Jim Brickman on "Your Love," included here, which just hit the top 20 on the Adult Contemporary chart and has now been released to country radio. This 16-song collection serves as a well-deserved accolade for a woman whose achievements should have seen more success and yet rewards by starring in all a feeling of timeless warmth and emotion.

NAEEMAH HARPER
The Girl
PRODUCERS: Various
21Net Entertainment 2001
Signed as a teen to the venerable R&B label Philadelphia International, Naeemah Harper showed promise at an early age. Already a local favorite, the South Philly native is ready to branch out beyond those roots with her first solo release. The 12-track set alternately percolates and simmers with a cohesive collection of uptempo tracks and ballads that draw on Harper's love of R&B, hip-hop, and rock. Standouts include the funky first single, "His Habit," which gives way to the rock-influenced "Low Down Dirty . . . No Good Man," the midtempo charmer "Lovin For Me," the sexy ballad "No Questions Asked," and "Lockdown," a hip-hop take on male/female relationships featuring a rap cameo by B.R.U. With a confident, mature voice that sounds wiser than her actual 21 years, Harper delivers a strong debut.

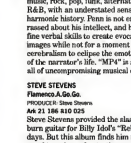
SAISON
I Believe
PRODUCERS: Andrew Robins, Don Williams, Gerry Brown
Real Deal 0796
In the last few years, athletes have been broadening their horizons and getting into various areas of entertainment (remember Deion Sanders' "Must Be For Money," which featured MC Hammer?). The latest to cross over is former heavyweight boxing champion Evander Holyfield with his Atlanta-based Real Deal Records. Among Holyfield's initial releases is Filipino R&B singer Saison. "I Believe" marks the U.S. debut of a talented young songstress who has had a successful singing career in her native country. The album has its fair share of hits and misses. On the one hand, you have ballads like the title track, an emotional triumph reminiscent of "Vision Of Love"-era Mariah Carey. On the other hand, there is "Got Lovin' For You," which sounds like it was recorded a decade too late. Saison clearly seems most comfortable with the more mature ballads, like a cover of Phoebe Snow's timeless classic "Poetry Man" and "Waiting Here For You." "I Believe" isn't a knockout, but it's a contender.

(Continued on next page)

compilation tribute. In addition to two of Milli No. 1 R&B hits—"I Feel Good All Over" and "I Have Learned To Respect The Power Of Love"—the sizzling mix of classic and contemporary cuts includes the Peabo Bryson-penned "Feel The Fire," "Comfort Of A Man," "I Knew It Was Love," and "Every Woman Needs You Up." Hear what real singing is all about.

R&B/HIP HOP

STEPHANIE MILLS
The Power Of Love: A Ballad Collection
PRODUCERS: Various
McA/UMVE 088 112 153
Back in the day, you couldn't turn on the radio without hearing the stirring, soulful vocals of Stephanie Mills. With a sultry yet powerful voice that belies her tiny stature, Mills left her indelible mark on a number of R&B ballads that still stand the test of time. A dozen of these memorable performances, spanning 1975-1992 and five gold albums, are the focus of this new



Those first over the wire always get a lot in the neck. As Suicide, vocalist Alan Vega and keyboardist Martin Rev were doomed pioneers in a double sense:

VITAL REISSUES®

They were the original New York punks, and they were electronic before electronic was cool. In the aftermath of the Sex Pistols and Nine Inch Nails, it's hard to imagine today just how musically and sonically confrontational Suicide was. Listen to those double-disc Mute reissues, though, and you hear just how the group was uncompromisingly, astonishingly before its time—and how it influenced those who came later, from Soft Cell and Depeche Mode to Jesus & Mary Chain and a new generation of DJs and keyboard duos.

Somewhere on the stark side of minimalism, "Suicide" is unrelievedly dark and claustrophobic. Like rubber-necking at a car crash on the highway, listening to the droning rhythms and grim lyrics of songs like "Frankie Teardrop" is a sickly compelling experience. Other tracks, like "Ghostrider," are gothic electro-mantras that sound oddly contemporary. The second disc of the "Suicide" package features an intense 1977 concert from New York's punk palace CBGB, along with "23 Minutes Over Belgium"—the jaw-dropping cassette record of a riot-inducing 1978 performance in Brussels (opening for Elvis Costello).

Recorded in 1979-80, "The Second Album"—produced by No. 1 fan Hit Ocasek—reflects a relatively pop-conscious Suicide; the reissue also includes the hallucinatory "Dream Baby Dream" "Radiation" single helmed by Ocasek in '76. The second disc of this set features surprisingly together rehearsal demos of pre-"Suicide" tracks. The notes in



both collections feature extended reminiscences from Vega and Rev that help set the stage.

ALBUMS: SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or Billboard chart potential. VITAL REISSUES: Reissued albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artists. PICKS (★): New releases predicted to hit the top half of the chart in the corresponding format. CRITICS CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit.
MUSIC TO MY EARS (♫): New releases deemed Picks which were featured during the week's Music To My Ear column as being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to Michael Paoletta, Billboard, 1515 Broadway, New York, N.Y. 10036. Send country albums to Deborah Evans Price, Billboard, 49 Music Square W., Nashville, TN 37203. Send Latin albums to Leila Cobo, Billboard, 1111 Lincoln Road, Suite 500, Miami Beach, FL 33139. Send jazz albums to Brad Bansberger (classical/N.Y.); Steve Graybow (jazz/N. Y.); Deborah Evans Price (contemporary Christian/Nashville); Gordon Ely (gospel); John Dilberto (new age).

(Continued from preceding page)

DANCE

ARLING & CAMERON
Music For Imaginary Films
PRODUCERS: Gerry Arling, Richard Cameron
Emperor Norton Records EMN 7023
This Dutch post-modern duo has a lot in common with the kitschy musical landscapes of Japanese acts like Fantastic Plastic Machine, Pizzicato Five, and Cornelius—all of whom have, over the years, collaborated with Arling & Cameron. Such acts openly embrace the best and worst musical trends of the past five decades. It's almost as if they've been raised on a steady diet of "Laugh-In" reruns, sugary disco beats, James Bond films, and the Ray Conniff Singers. Now, toss some contemporary club rhythms into the heady mix, and the aural appeal becomes more accurate. Sound interesting? If so, "Music For Imaginary Films," which follows in the slinky footsteps of last year's "Arling & Cameron Present: All-In," is required listening. Key tracks include "Let's Get Together," "W.E.E.K.E.N.D.," and "1999 Spaceclub." Quite the groovy "lost soundtrack" to films and television pilots that don't (and never did!) exist. Contact 213-427-1580.

JAZZ

MARK TURNER
Ballad Session
PRODUCER: Matt Pierson
Warner Bros. 47631
Without a tabloid-worthy story, flashy name, or game-show-host persona, Mark Turner is missing the one thing that ensures a rapid rise to the top of the musical rock pile—a gimmick for people to latch on to. That's really too bad, not for Turner, but for the landscape that promotes sensation over ability. Turner's calling card is his abundant talent, as expressed in his creativity, and his desire to challenge himself with his choice of material. With a warm, breathy saxophone tone and a deep respect for his musical ancestors, Turner treats this set of ballads like old friends, weaving in and out of the melodies with rare sophistication. Tunes ranging from standards ("I Loves You Porgy") to the less well-traveled (Carla Bley's "Jesus Maria") are represented. Turn down the lights and turn up the romance.

LATIN

▶ **CONJUNTO PRIMAVERA**
Morir De Amor
PRODUCERS: Victor Mata, Conjunto Primavera
Fonovisa 9926
Hot purveyor of *ranchera*-laced pop that scored the second-longest-running single in the history of Billboard's Hot Latin Tracks last year, Conjunto Primavera returns with another fan-pleasing package of sugary love songs. Handsome front man Tony Meléndez, whose elastic tenor is becoming one of the most recognized voices on regional Mexican radio (where the band gets heavily played), remains in fine vocal fettle, particularly on desperately romantic ballads such as "Maldita Seas," "No Como Amigo," and "Jugando Al Amor." "Morir De Amor"—one of a few uptempo cuts on this chart-bound set—has already proved itself to be a hit single.

▶ **PABLO MONTERO**
Que Voy A Hacer Sin Ti
PRODUCERS: Homero Patrón, Rudy Pérez, Kike Santander
RCA/BMG Latin 72620
The Mexican actor-turned-singer with devastating good looks and a rich, milky baritone should build on his promising 1999 debut with a solid sophomore set that brims with embraceable, *ranchera*/pop tracks. Best radio candidates are leadoff single "Que Voy A Hacer Sin Ti," which was written and produced by the sizzling Rudy Pérez, and "Corazón A Corazón," authored and produced by the equally *en fuego* Kike Santander. Three of Montero's 10 ranchera-directed cuts, expertly produced by Homero Patrón, display possible radio potential as well: "Cuando Ya No Me Quieras," "Esta Noche Voy A Verla," and "Me Arrancaste El Corazón."

CLASSICAL

★ **MARIA GALASSI**
Il Viaggio Di Lucrezia
PRODUCER: Sigrid Lee
Glossa 921301
Although the harp is hardly thought of as a compelling contemporary instrument, one listen to this luminous album will sway anyone's mind. Mara Galassi has assembled a program around the travels of 16th-century Italian harpist Lucrezia Urbana, evoking her musical world via the composers she would have encountered in such cities as Venice, Naples, and Rome. Monteverdi, Frescobaldi, Piccinini, and Kapsberger are represented, as are a host of lesser-known and anonymous composers. The pieces are brief but conjure a wide range of emotion, from the dramatic to the ethereal; the music should appeal not only to early-music aficionados but fans of various folk and world styles. In fact, "Il Viaggio Di Lucrezia" is a more apt introduction to classical music for those latter listeners than any Beethoven or Mozart album. As is typical of Glossa productions, the creative programming is complemented by excellent sound and packaging. The Spanish label is distributed in the U.S. by Qualiton and in the U.K. by Harmonia Mundi.

BRODSKY QUARTET
Best Of Brodsky Quartet
PRODUCERS: Various
Teldec 3984-28404
First things first: The music collected here—from the Brodsky Quartet's poetic 1991 Teldec set of classical miniatures to its venturesome mid-'90s collaborations with Elvis Costello and pop oddity Björk—is beyond reproach. The Brodsky is a highly creative and contemporary-minded British string quartet, something of a laid-back kindred spirit to the more famous, workaholic Kronos Quartet. The corporate absurdities of this album, though, begin with the title; it is hardly the "best of" the Brodsky Quartet, for such an anthology would have to draw from the group's excellent Silva Classics albums. Far worse, there isn't a single word about the history of the Brodsky in the booklet. Where does the quartet come from? When did it form? What are the full albums from which these tracks came? Compounding the insult, there is no photo of the Brodsky, save for the small "Juliet Letters" shot with Costello, and the solo photo of Björk is far more prominent than that. Whether the fault of simple incompetence or of the ill-fated desire for a quick buck, this disregard for artists and audience is sad.

NEW AGE

DAVID SYLVIAN
Approaching Silence
PRODUCER: David Sylvian
Shakti 72438 48177-2-5
David Sylvian has been making his brooding music for a couple of decades now. His vocal albums, like last year's criminally neglected "Dead Bees On A Cake," are intoxicatingly forlorn. His explorations of ambient terrain over the years share that penchant for ennobled despair. "Approaching Silence" is a purely ambient work culled from multimedia installations Sylvian has scored. In Sylvian's world, rhythms pulse with glacial speed and melodies are only suggested at best. On a half-hour exploration of timbre called "The Beekeeper's Apprentice," Frank Perry tinkles bells and bows gongs while Sylvian layers in amorphous guitar and shimmering textures. The nearly 40 minutes of the title piece are wrapped around the Frippertronics of King Crimson's Robert Fripp, who also contributes oblique spoken words. Sylvian's soundscapes can be immersive, but there's also a claustrophobic effect that can be submersive.

SINGLES
EDITED BY CHUCK TAYLOR

POP

▶ **JENNIFER LOPEZ Feelin' So Good** (2:54)
PRODUCER: not listed
WRITER: not listed
PUBLISHER: not listed
REMIXER: not listed
The Work Group (CD promo)
The third single from Jennifer Lopez's debut set, "On The 6," abruptly changes gears from the sound-alike but utterly irresistible "Waiting For Tonight" and "If You Had My Love." The result here is less Latin, more R&B-coated, and as tasty as cherry pie. Wow, Lopez has become a premier artist in mainstream music after just a couple of hits, thanks to deft production, an overload of promotion, and her own individual assets, which have become a favorite topic of the water-cooler circuit. Really, except for her limited vocal abilities (it would be nice if she didn't lip-sync constantly), the multimedia artist represents the epitome of what it takes to become a star in this era. Part of the equation is releasing good songs time after time, and we're looking at what could be her next No. 1. Pumped with enough bass to bend steel, a hot-diggety backbeat, and a sunny chorus that's easy to memorize, "Feelin' So Good" may be the hit to propel this star into the stratosphere.

★ **SPLENDER I Think God Can Explain** (4:00)
PRODUCER: Todd Rundgren
WRITER: W Boone
PUBLISHER: Hit & Run Music Publishing, ASCAP
C2 Records (CD promo)
Something's just not right here. Splender has released a number of singles and has been worked well by C2 Records—and yet the band still hasn't been able to raise its profile to the level of other pop/adult/modern bands like Third Eye Blind or Sugar Ray. One of the secrets to its should-be success is the unique voice of lead Waymon Boone, which comforts listeners with its tonal depth and warmth. Boone also wrote this song, which explores the struggle of being the one who's left in the dust by a loved partner ("But you're the only face I recognize/It's so damn sweet of you to look me in the eyes"). The lyrical quality runs deep, hinting at the great potential that Boone, James Cruz, Jonathan Svee, and Marc Slutsky have to make it happen in a big way. Hang in there, guys: With songs like this, your time simply has to come. (PS. to radio: *Now* would be good.)

JENNIFER BROWN Alive (3:47)
PRODUCER: Billy Mann
WRITERS: B. Mann, J. Brown
PUBLISHERS: Heavy Rotation/BMG Songs, ASCAP; Notation/Remann/Warner-Tamerlane, BMI
REMIXER: Bleach
RCA 65860 (c/o BMG) (cassette single)
Programmers were given a taste of European pop ingénue Brown late last year, with the sorely under-appreciated "Two In The Morning." She previews her must-hear stateside debut album, "Vera," with another sparkling gem that aims to be accessible while also striving to raise the creative standard for mainstream top 40 singles. Brown and collaborator Billy Mann have crafted a song that melds uplifting, almost spiritual lyrics into a shuffling, funk-inflected groove. Brown has a rich, engaging alto that takes on a saucy, soulful bend during the track's infectious chorus. In a sea of teen sirens still learning the ropes, this woman has a seasoned style that is most refreshing. "Alive" comes in a variety of remixes, intended to grab that all-important multiformat airplay. The stripped-down acoustic version nicely showcases the song's complexity and hook, while Bleach's thumpy dance version has club smash etched all over it. The downer of the package is a "special" millennium mix that drenches the track with sound bites from various Y2K news reports. Not only does it not work on a technical level (the edit is far too sloppy), it taints the integrity of the song. Bypass that version and embrace one of the first truly great pop singles of the new year.

★ **HOKU Another Dumb Blonde** (3:53)
PRODUCER: not listed
WRITER: not listed
PUBLISHER: not listed
Geffen 10009 (CD promo)
You might suspect you're dealing with the latest assembly-line youth artist here, but Hoku has a more mature and admirably solid voice than many of the clones out there, fueled by a refreshingly zesty pop song. Taken from the soundtrack to the upcoming Nickelodeon/Paramount motion picture "Snow Day," there's little doubt that this young lady—the daughter of Hawaiian mainstay Don Ho—is being positioned along the lines of Christina and Britney: After all, the movie soundtrack features artists like LFO, 98°, Boyzone, and Jordan Knight. The song itself is a bouncy number that's not overly cutesy, with full-bodied production and a number of downright clever production hooks. The lyric talks about how the guy she's been seeing apparently isn't after her heart or mind. Instead, he seems to view her as "another dumb blonde," and now he's got to go. Hoku (Star, in Hawaiian) isn't necessarily breaking new ground here, but top 40s that are looking for an instant reaction record with the potential to break a new PYT might grab onto this "Blonde" as a way to bring a little warmth to the bone-chilling days of winter.

R & B

▶ **SISQO Thong Song** (3:58)
PRODUCERS: Sisqo, Tim Kelley, Bob Robinson
WRITERS: M. Andrews, T. Kelley, B. Robinson
PUBLISHER: not listed
Def Soul 15014 (CD promo)
Dru Hill frontman Sisqo is leading the charge toward what the group has coined the Dru World Order with his solo release, "Unleash The Dragon." The second single from this effort is the red-hot "Thong Song." Definitely not an anthem for the feminist set, the track praises the perks of the fairer sex in full detail. Although the lyrical content is simple enough—a single verse repeated twice—"Thong Song" is all about the music. The lush combination of its violin sample and pulsating drum beat certainly raise one's heart rate. The sexually charged theme further solidifies the bad-boy image Sisqo has prided himself on. The track is currently turning heads and moving other body parts in clubs across the country and is making serious noise on R&B radio. With singles like this and his previous "Got To Get It," Sisqo and his "Dragon" will likely continue to heat up.

▶ **DONELL JONES Where I Wanna Be** (4:13)
PRODUCER: Donell Jones
WRITERS: D. Jones, K. West
PUBLISHERS: Checkman Music/Warner Chappell Music/Ness, Nitty & Capone and Williams Music/EMI Music Publishing, ASCAP
LaFace/Arista 4445 (CD promo)
Sounding eerily like Stevie Wonder circa 1976, Donell Jones has created a beautifully written and arranged number. "Where I Wanna Be" is not just a good song but possibly his best work to date. Every day, young R&B artists like Jones are surprising us by reminding us of a better time in R&B music, a time when soulful singing; thoughtful, sweet lyrics; and expert playing were valued most. Maybe that's why so many radio programmers are saying that they feel we are in the midst of a true R&B renaissance. "Where I Wanna Be" shows several sides of Jones. While he's best-known as a singer, he also writes, produces (with the help of partner Kyle West), and arranges. His first single, "U Know What's Up," was a great radio record that made you want to get up and dance, but it also cast Jones in the same circles as labelmate Usher. The new single reveals Jones' true essence, suggesting that he could be considered a peer to the likes of D'Angelo or Angie Stone.

★ **VOICE V When U Think About Me** (no timing listed)
PRODUCER: Jae-E
WRITER: J. Earley
PUBLISHER: not listed
Kamikaze/MCA 5677 (CD promo)
San Francisco-based Voice V (read Voice five) looks to add a new flavor to the R&B scene with its debut single, "When U Think About Me." The voices of Aimee, Mae, Monica, Marie, and Melissa mesh well over the seductive track, laced with a frisky tempo and solid bass guitar accents, giving it added depth and a risqué sensuality. These girls could provide some definite, friendly competition for contemporaries in 702, Destiny's Child, and Blaque with this catchy, radio-ready single. The single looks to be only a precursor; the group's full-length album is due this spring.

PINK There You Go (3:26)
PRODUCER: Kevon "She'kspere" Briggs
WRITERS: K. Briggs, K. Burress, A. Moore
PUBLISHERS: Shek'em Own Music/Hitco South, BMI, Kandacy Music/Air Control Music/EMI-April/Pink Panther Music/LLC /EMI, ASCAP
LaFace 4418 (CD promo)
The latest artist to come out of the LaFace hitmaking camp is the very colorful Pink. It takes a minute to wade through the label "imaging" to find the true artist beneath, who, it turns out, is quite beautiful and vocally gifted. Sure, half the battle in the music industry today is making oneself stand out from the rest, but sometimes overdoing it can backfire. In this instance, if you get past all the "color," Pink's second single, "There You Go," is a pretty nice effort. The tone is immediately set by the intro, which initially reminds one of the mega-smash "No Scrubs," from LaFace labelmate TLC. With its uptempo groove, attitude, and universal lyrics, "There You Go" could take Pink on a radio ride—it just depends on what else is out there. You see, while the record has some good elements and structure, it's more of a flavor record than one that is driven by its genuine hit potential.

COUNTRY

▶ **BRAD PAISLEY Me Neither** (3:19)
PRODUCER: Frank Rogers
WRITERS: B. Paisley, C. DuBois, F. Rogers
PUBLISHERS: EMI April Music/Sea Gayle Music, ASCAP
Arista 3172 (CD promo)
Rarely since the late Roger Miller's heyday has a single contained such wit and personality. Like Miller, Paisley is an artist equally capable of tugging at heartstrings—as he did on his recent No. 1 single "He Didn't Have To Be"—or evoking a good-natured grin with a tongue-in-cheek lyric. On this well-written tune, Paisley goes for the funny bone. Never has rejection sounded more amusing than in this frisky little uptempo number about a guy trying to score with a woman who just keeps shooting him down at every turn—every time she declines an offer, he can only respond with "Me, neither." Paisley turns in a terrific performance, and musically the song is going to sound great on country airwaves (but DJs, beware the mock ending). All in all, this is a great little record that further demonstrates just why Paisley is the hottest new artist in the format.

(Continued on next page)

SINGLES: PICKS (▶): New releases with the greatest chart potential. CRITICS' CHOICES (★): New releases, regardless of potential chart action, that the reviewer highly recommends because of their musical merit. NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention. Cassette, vinyl, or CD singles equally appropriate for more than one format are reviewed in the category with the broadest audience. All releases available to radio and/or retail in the U.S. are eligible for review. Send copies to **Chuck Taylor,** Billboard, 1515 Broadway, New York, N.Y. 10036. Country singles should be sent to **Deborah Evans Price,** Billboard, 49 Music Square W., Nashville, Tenn. 37203. Contributors: **Michael Paoletta** (N.Y.)

(Continued from preceding page)

SPOTLIGHT



MADONNA American Pie (4:25)
PRODUCERS: Madonna, William Orbit
WRITER: D. McLean
PUBLISHERS: Songs of Universal/Benny Bird, BMI
REMIXERS: Richard "Humpty" Vission, Chico Bennett
Maverick/Warner Bros. 10001 (cassette single)
Initially, the idea of Madonna interpreting Don McLean's pop chestnut may seem as logical as her covering Lynyrd Skynyrd's "Free Bird." But it all makes perfect sense as she wraps her silky voice around the opening verse, which includes the undeniably telling lines "I knew that if I had my chance, I could make those people dance/And maybe they'd be happy for a while." She infuses those words—and the rest of the song—with a palpable empathy that warmly renews the lyrics and renders them relevant to a whole new generation. Musically, Lady Madonna reconnects with her "Ray Of Light" muse William Orbit to construct an arrangement that manages to combine futuristic electro-pop elements à la Air with '70s-centric rock. It's completely off the radar of current top 40 fodder; there's nary the sign of a derivative sample or familiar drum loop to be found. Applause to Madonna for not pandering to today's temporary trends and for challenging programmers to broaden their playlists. Even the requisite dance remix by Richard "Humpty" Vission and Chico Bennett has a few fresh twists that will keep clubgoers and crossover radio listeners alert and happily engaged. In all, a fine preview of the forthcoming soundtrack to Madonna's new flick, "The Next Best Thing"—and an appetizing hint of what the enduring diva's next studio set could offer.

★ **SAWYER BROWN 800 Pound Jesus** (2:42)
PRODUCERS: Mark A. Miller, Mac McAnally
WRITERS: P. Thom, B. Maddox
PUBLISHERS: Illegal Songs/To Man Music, BMI
Curb 9163 (CD promo)
Sometimes the most potent kernels of truth are coated in light-hearted whimsy. Such is the case with this quirky but extremely likable single. Programmers will probably play it at first out of curiosity over the offbeat titie; then they'll likely find themselves hooked by the Beatlesque melody and singable chorus. The lyric is about a man who buys an 800-pound concrete statue of Jesus at a garage sale and takes it home, paints it, and places it out front, saying, "He's the rock of ages on a gravel road." When the guy attempts to commit suicide by hanging from a tree, he's spared when he falls into the 800-pound Jesus' arms. He then buys his friend a flock of concrete sheep. It's an amusing littie ditty with a deeper message for those inclined to bear it. Lead vocalist Mark Miller turns in his usual vibrant performance, and the production is right on target. In these days of playing it safe at country radio, programmers would do well to liven up their playlists with this intriguing cut.

SPOTLIGHT

BOBBY GAYLOR Suicide (4:57)
PRODUCER: Marc Bonilla
WRITER: B. Gaylor
PUBLISHER: Angelic Monkey Music, ASCAP
Atlantic 30057 (CD promo)
"Suicide," in the precise fashion of Baz Luhrmann's 1999 quick hit "Everybody's Free (To Wear Sunscreen)," is a spoken-word tome directed at high school kids prone to looking at suicide as an antidote to social alienation. Gaylor's lyric begins with all the unpleasant duties of life that those who leave this world will never have to put up with again—homework, chores, bills, wondering if you're a loser, AIDS—but then shifts to the joys in life that will also be absent in death: "You'll miss sex, naming your kid the name you always wanted, music, the taste of Captain Crunch, waffles with whipped cream and strawberries . . . Hey, you were born, finish what you started." As stirring as Luhrmann's graduation keepsake was in its moment, this message is downright devastating. No teen will hear this and not think twice about the value of life and the little things—and some big ones—that get lost when big trouble invades a young soul. The tone here is often harsh: The narrator is not gentle with his audience, and the result is instant impact. There's some pretty graphic language too, even in the radio edit, which is destined to create discomfort among adults who are ill at ease with the realities of life today. But this is a song that must be heard, especially in light of the persistent teen murder/suicides scarring our culture. A novelty it is, but four weeks of spinning this nerve-hitting track across the board at rock and pop stations could make a lifetime's worth of difference.

ROCK TRACKS

STONE TEMPLE PILOTS Heaven & Hot Rods (3:26)
PRODUCER: Brendan O'Brien
WRITERS: D. DeLeo, S. Weiland
PUBLISHERS: Milksongs/WB Music Corp./Foxy Dead Girl Music/April Music, ASCAP
Atlantic 9159 (CD promo)
Stone Temple Pilots bring us more by-the-numbers metallic pop from the band's "No. 4" opus. As surface noise, "Heaven & Hot Rods" sounds like a million bucks, thanks to the state-of-the-rock production of chairman of the board Brendan O'Brien. As an actual song, though, it is ultimately running on empty. The guitars chug and Scott Weiland mugs, but it's all much ado about nothing. Hard-rock radio will surely welcome this for a brief spell, but even staunch STP fans are bound to wonder if a weak second single like this signifies a band on its last legs.

CROSBY, STILLS, NASH & YOUNG Heartland (3:26)
WRITER: G. Nash
PRODUCERS: CSN&Y
PUBLISHERS: Nashnotes/Sony/ATV Songs , BMI
Reprise 100045 (CD promo)
"Heartland"—the lead single from Crosby, Stills, Nash & Young's "Looking Forward" reunion album—is of such colossal musical and lyrical banality that it defies belief. Worse, Graham Nash's clichés were obviously penned as a disingenuous overture to the hinterland audiences of the band's upcoming CSNY2K tour. The other track on this CD promo, an edit of David Crosby's "Stand And Be Counted," is perhaps even more galling. Beyond its lack of melodic interest, the song reeks of facile, hypocritical hippie politics—and this from someone addicted to freebasing not so long ago. Neil Young's guitar solo is so timid that it sounds as if he just wanted to leave the room.

SPOTLIGHT



TRACY BONHAM Behind Every Good Woman (3:43)
PRODUCER: Mark Endert
WRITER: Tracy Bonham
PUBLISHERS: 2000 PolyGram/Darn Oan Oan Broke the Bubby Music, ASCAP
Island 15027 (CD promo)
Tracy Bonham wowed the world with her 1996 breakthrough hit, "Mother Mother," a high-velocity anthem about the pressures that moms put on daughters. That one hit left an indelible mark on the list of truly momentous rock anthems of the '90s. Here, she introduces her electrifying new album, "Down Here," with a mirthful but charged look at what would happen if it were women chasing men instead of the other way around: "Imagine one day the tables would turn/Behind every good woman lies a trail of men/Shame shame for the rooster, high five for the hen." It's a resourceful theme, put to music with a brick wall of mighty guitars and an immediate chorus that chants like a finger-pointing rant on a street corner. Mainstream and modern rock, triple-A, and adult top 40s will lead the charge with this posturing outpouring, as fine a musical moment as we've heard in this new decade. Gotta go for this one. And don't dare miss the new album, due for explosive reaction in April.

AC

KENNY LOGGINS Your Heart Will Lead You Home (4:56)
PRODUCERS: Kenny Loggins, Peter Asher
WRITERS: K. Loggins, R. Sherman
PUBLISHERS: Walt Disney Music, ASCAP; Wonderland Music Co., BMI
Sony Wonder 46484 (CD promo)
OK, it's a pretty safe bet you know what to expect when Kenny Loggins' new track comes from an album titled "More Songs From Pooh Corner," on Sony Wonder. Sure enough, this song is super-sweet, aimed at a young audience and not likely to find a great deal of radio success anywhere but with the softest of AC stations. But Loggins haa been doing his tbing for so long now, it's doubtful he much cares about radio's blessing. Steadfast fans of tbe artist will find this straightforward ballad a nice treat—production is simply lovely, witb reed instruments, piano, strings, guitar, and other acoustic lnstruments abounding. Those searching out something with more of Loggins' original edge would do better to check out his guest spot on "Harmony," a track from Clint Black's current "D'lectrified" album. In either case, Loggins remains a compelling presence in today's musical landscape. Always nice to have him drop by.

IN PRINT

TRUMPET BLUES: THE LIFE OF HARRY JAMES
By Peter J. Levinson
Oxford University Press
384 pages, $30

Of all the recordings waxed by the most popular '30s and '40s big bands, the output of trumpeter Harry James' group seems to be the most neglected for reissue by the major record companies. James certainly had as many or more hit records as other stars in his heyday (many for Columbia), yet he is neglected, I suspect, because the end of his career didn't coincide with the climax of an era. James continued to be an active big-band leader long after most of the others had seen the bleak future and quit. For all his ability to draw fans on the road and in Las Vegas, James finished out his playing days as a dinosaur.



When commentators discuss the big bands that lived past the '40s, they usually refer to innovative outfits like those of Duke Ellington and Woody Herman. James is usually written off as a superb technician and fitfully brilliant jazz artist who sold out with such schmaltzy hits as 1941's "You Made Me Love You." Although James himself did not see it that way, jazz critics have more or less assured his place in swing purgatory. That's why even though it comes a decade and a half after James' death in 1983, Peter Levinson's "Trumpet Blues" is a welcome recounting of the artist's life and music.

Most good jazz and swing biographies offer enormous detail regarding road trips and band personnel, great gigs and lousy ones, lean times and better days. Levinson gives us all these anecdotes, plus the scoop on the dozens of James' hits on the Billboard charts (and the fact that his band was once voted the No. 1 group in the land). All the oft-told stories about James' early years with his circus-performer parents are here, but with detail that was new even to a fan like this writer. His days with Ben Pollack and Benny Goodman are interestingly relayed, as is the story of Goodman's financial support when James went out on his own. There is also a very accurate retelling of that famous opening day in 1943 when James had them dancing in the aisles at the Paramount Theater. (I know it's accurate, because I was there.)

Like any bio that hopes to see light these days, Levinson's does not stint on the dirt, particularly regarding James' shabby treatment of women—including perhaps the best big-band singer of them all, Helen Forrest, and a couple of his wives, such as the glamorous movie star Betty Grable.

"Trumpet Blues" is most interesting when it focuses on the triumphant times. The narrative, like James' career, meanders after the immediate postwar years. One engagement fades into another; one TV appearance sounds like the next. Yet, as we come to the early '50s, James takes a leaf from the Count Basie book and forms a jazzy, hard-driving band that he maintained for many years, including more than a decade in Las Vegas. Relishing the turning of the tide, Levinson writes with some hyperbole that this period marked a "glorious second act during which [James] led the greatest band he ever had."

Although Levinson was a longtime friend and admirer of James', the trumpeter's voice is never really heard in these pages; we mostly hear from James secondhand via friends and colleagues. The author attempts to probe the psychology behind the artist, but James remains a superficial figure. Perhaps that's because, as some witnesses testify, there wasn't much depth to the man beyond his music.

GERRY GOLD

BOOKS: Send review copies of books pertaining to artists or the music industry to **Bradley Bambarger**, Billboard, 1515 Broadway, New York, N.Y. 10036



The Philadelphia Story. Former Ruffhouse principal Joe "The Butcher" Nicolo is setting the stage for his newest venture, RCA-distributed Judgment Records. Coming this spring are albums by the Co-Defendants and Ced Sinatra. Cueing up for Sinatra's forthcoming debut, titled "Cold Struggle," from left, are Sinatra and Nicolo.

A New Braxton Diva, On DreamWorks

Tamar Steps Out Of Sister Toni's Shadow On First Solo Set

BY TRACEY E. HOPKINS

NEW YORK—With the March 21 release of her self-titled debut album on DreamWorks, Tamar (TAY-mahr) Braxton is ready to prove she's more than just Toni's baby sis.

"We're sisters, we look alike, and we're close. I can't get away from that," says the youngest of six siblings regarding her famous older sister. "But I'm not intimidated by Toni's success. I'm a lot edgier. I stand out in everything I do."

The 23-year-old adds that she has learned a lot from the peaks and valleys in her sister's career, most notably Toni's bankruptcy suit filed in 1998. "We're very involved in each other's projects. Toni has taught me to be happy and to enjoy singing. But she also taught me to watch my business. As long as your business is straight, the rest is gravy."

Prior to embarking on a solo career, Tamar was a member of the Braxtons with siblings Towanda and Trina. The trio released its debut album, "So Many Ways," on Atlantic in 1996. While the group has not officially disbanded, Tamar says her sisters are currently focusing on other projects as well.



BRAXTON

The outspoken vocalist, who is affectionately called "Mouth" and "Brat" by family members, was offered a solo deal after DreamWorks' head of urban music, Jheryl Busby, heard a demo she had recorded with hot producer Chris "Tricky" Stewart (JT Money, Tamia, Tyrese). Her resulting 14-track set was originally titled "Ridiculous."

"My manager and I came up with the title 'Ridiculous' because I wasn't looking for a deal when I got one," says Tamar, who hopes to pursue acting and modeling in the future. "I don't want to sound too cocky, but the way things turned out was just ridiculous."

However, Busby says Tamar has every reason to feel self-assured. "I knew we could produce a future diva with Tamar. Her album has to be one of the finest, song for song, that I've heard in my 30-year career," says the former Motown chief. "I was introduced to Tamar through a song. When I met her later, in addition to the voice, I saw she had it all going for her—the look and the youth.

> *'Toni has taught me to be happy and to enjoy singing. But she also taught me to watch my business'*
>
> **– TAMAR BRAXTON –**

"Tamar really represents DreamWorks and what we want to produce as a label," continues Busby. "I'm very passionate about her as an artist. She's Southern. She's raw. She's real. There's not a manufactured thing about her. She's going to be around for years to come."

Tamar follows in the stiletto-heeled footsteps of TLC and Destiny's Child with a female anthem of her own, the Jermaine Dupri-produced first single "Get Now." Released Oct. 5, 1999, the track features rap solos by Dupri and Roc-A-Fella's Amil. The "Get None" video was sent to major cable outlets in late 1999.

Elroy Smith, PD of WGCI Chicago, says of the track, "This song will definitely be a strong attraction to the adult demo. On my first listen, I knew it had strong adult appeal. She recently did a live performance for WGCI, and the listeners loved her."

"This single feels like a 'Bills, Bills, Bills,'" adds Busby. "It sounds like radio today, but it's not the definitive single on Tamar's album. However, it lets you know she can hang with the rest of the young divas like Brandy, Monica, and Aaliyah. The rest of this album is full of definitive songs—from Spanish-flavored to pop to ballads. Tamar's is a voice that puts a thread through all these types of music."

Among the notable cuts are the sassy Stewart-produced "If You Don't Wanna Love Me" (the second single, to be released March 7) and the Missy Elliott-produced "No Disrespect." Also contributing their production skills were Tim and Bob (Dave Hollister, Boyz II Men) and Darrell "Delite" Allamby (Busta Rhymes, LSG). A fledgling songwriter, Tamar also co-wrote several tracks and lately has been penning tunes with Xscape member Tamika "Tiny" Cottle, who co-wrote TLC's "No Scrubs."

In terms of marketing Tamar's debut, Busby says it doesn't hurt that she's a "beautiful, young girl with talent." But his challenge is to foster respect for her as a solo artist.

Thus, in addition to utilizing traditional marketing strategies, DreamWorks launched a national promotional tour for Tamar on Jan. 16. And the video for the second single began airing Jan. 31 on all national and regional video outlets.

"Tamar's album has great crossover potential," says Violet Brown, director of urban music and marketing for the Wherehouse chain. "The songs are good, and so is the production. She should go far."

Throughout the album, Tamar presents herself as a young woman who doesn't tolerate any nonsense. "Almost all the records have that strong-girl attitude," says Busby. "Tamar is saying, 'I'm not your whore or your freak.'"

Tamar is represented by New York-based attorney Larry Rudolph.

Q-Tip Collaborates On Lucy Pearl Project; Black Music, Radio Industries Lose Pioneers

PEARL DROPS: **Lucy Pearl** founder **Raphael Saadiq** and rapper **Q-Tip** were recently together in New York collaborating on the final track of the still-untitled Lucy Pearl album, now due May 16 on Pookie Records/Beyond Music. A national spring tour is slated for the trio, which consists of Saadiq, **En Vogue's Dawn Robinson,** and Q-Tip's former **A Tribe Called Quest** partner **Ali Shaheed Muhammad.**

MOTOWN GOES TO COLLEGE: **Dwayne Wiggins, Raphael Saadiq's** brother and ex-**Tony Toni Toné** compatriot, is releasing a solo project March 28. The Motown set is titled "Eyes Never Lie."

In the meantime, Wiggins and fellow labelmates **Grenique, Profyle,** and rapper **CAP One** have embarked on Motown 2000—a free black college tour covering 11 markets between Feb. 2 and 17. Stops include Southern University/A&M College in Baton Rouge, La., and Morgan State University in Baltimore.

The Rhythm and the Blues

by Gail Mitchell

COMING BACK FULL FORCE: Intrepid sextet **Full Force** returns this summer with its first new album since 1994's "Don't Sleep" (Capitol). Private Music will release the as-yet-untitled set this summer.

The 16-track project will feature six new tunes with guest cameos, three tracks from the group's Columbia heyday ("Alice, I Want You Just For Me!," "Temporary Love Thing," "Ain't My Type Of Hype"), and seven tracks that were written and produced by the Force, including **James Brown's** "Static," **Lisa Lisa & Cult Jam's** "I Wonder If I Take You Home," **Backstreet Boys'** "All I Have To Give," and **Cheryl "Pepsi" Riley's** "Thanks For My Child," which the singer will rerecord.

"This is the gravy on top of what's been happening to us," says member **Bowlegged Lou,** referring to production gigs with **'N Sync, Samantha Fox,** and others. "But we've always wanted to do another Full Force album. This will mark 15 years of us being together, three brothers and three cousins, still splitting up money six ways."

Future Full Force projects include producing two songs for the **Teddy Riley**-helmed **Monifah** project. The group has also signed two acts to DreamWorks: pop group **LOL (Laughing Out Loud)** and teen Spanish duo **Sonia & Yea-Ya.** Lou says the Force is also negotiating a label deal for **Miss Match**—Bulgarian twins who, he says, "sing like black sisters."

STAY TUNED FOR: The compilation album "Fo The Fam: Volume One," featuring **P.O.R. (Prophetz Of Rage)** and female vocalist **Tangela** on the Fo the Fam Entertainment label (Feb. 24)... "The Man," an independent March release by Los Angeles artist **Darrell Randle** on Twywax-distributed Stardust Entertainment.

INDUSTRY BRIEFS: **Method Man** and **Redman** are among the upcoming guests slated for the weekly USA Network version of the online record label Jimmy & Doug's Farmclub.com. The television show debuted Jan. 31 with Dr. **Dre, Xzibit,** and new Farmclub.com-signed artist **Sonique**... **Quincy Jones,** a recent World Economic Forum Crystal Award winner for promoting global unity, is profiled on VH1's "Behind The Music" premiering Sunday (6).

FAREWELLS: On the eve of Black History Month, the black radio and music industries lost three legends.

Condolences to the family and friends of **Jack "the Rapper" Gibson,** who died Jan. 30 in Las Vegas after battling prostate cancer, at the age of 79. Among the "firsts" he pioneered were the National Assn. of Radio Announcers, the first organization for blacks in radio, founded in 1955, and Jack the Rapper magazine, the first African-American-oriented music trade publication, launched in 1976. Gibson's survivors include his wife, Belle; daughter, **Jill Gibson-Bell;** and son, **Joseph Gibson Jr.** Services are scheduled for 6 p.m Monday (7) at the Palm Memorial Funeral Home in Las Vegas.

At deadline, details were still pending regarding services for longtime Detroit radio personality **Martha Jean "the Queen" Steinberg,** who died of undisclosed causes on Jan. 29, at the age of 69 (see story, page 4).

And at midnight on Feb. 1, Los Angeles' black community lost another radio voice with the sign off of R&B oldies KACE, after nearly 40 years. Late-night legend **E.Z. Wiggins** fittingly closed the station's last broadcast with **King Pleasure's** "Moody's Mood For Love."

Billboard® TOP R&B/HIP-HOP ALBUMS™

FEBRUARY 12, 2000

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY *SoundScan*®

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
				◄ No. 1/Greatest Gainer ►		
(1)	93	—	2	**D'ANGELO** VIRGIN 48498* (11.98/17.98) 1 week at No. 1	VOODOO	1
				◄ Hot Shot Debut ►		
(2)	NEW ▶		1	**THE LOX** RUFF RYDERS 490599*/INTERSCOPE (12.98/18.98)	WE ARE THE STREETS	2
(3)	2	3	11	**OR. ORE ▲** AFTERMATH 490486*/INTERSCOPE (12.98/18.98)	DR. DRE — 2001	1
4	3	1	7	**DMX ▲** RUFF RYDERS/DEF JAM 546933*/IDJMG (12.98/18.98)	...AND THEN THERE WAS X	1
(5)	NEW ▶		1	**GUY** MCA 112054 (11.98/17.98)	III	5
6	1	—	2	**JAGGED EDGE** SO SO DEF/COLUMBIA 69862/CRG (10.98 EQ/16.98)	J.E. HEARTBREAK	1
7	4	2	5	**JAY-Z ▲** RCA/ARISTA/DEF JAM 546822*/IDJMG (12.98/18.98)	VOL. 3... LIFE AND TIMES OF S. CARTER	1
(8)	6	5	9	**SISQO ▲** DRAGON/DEF SOUL 546816*/IDJMG (11.98/17.98)	UNLEASH THE DRAGON	2
9	5	6	7	**SOUNDTRACK** PRIORITY 23123* (11.98/17.98)	NEXT FRIDAY	5
10	7	4	6	**2PAC + OUTLAWZ ▲** AMARU/DEATH ROW 490413*/INTERSCOPE (12.98/18.98)	STILL I RISE	2
(11)	NEW ▶		1	**HYPNOTIZE CAMP POSSE** HYPNOTIZE MINDS 1883/LOUD (11.98/17.98)	THREE 6 MAFIA PRESENTS HYPNOTIZE CAMP POSSE	11
12	8	7	7	**JUVENILE ▲** CASH MONEY 542179/UNIVERSAL (12.98/18.98)	THA G-CODE	1
(13)	9	9	18	**ANGIE STONE ●** ARISTA 19092 (10.98/16.98) HS	BLACK DIAMOND	9
14	11	10	27	**DESTINY'S CHILD ▲²** COLUMBIA 69870*/CRG (11.98 EQ/17.98)	THE WRITING'S ON THE WALL	2
(15)	12	11	20	**EVE ▲** RUFF RYDERS 490453*/INTERSCOPE (11.98/17.98)	LET THERE BE... EVE—RUFF RYDERS' FIRST LADY	1
16	10	8	9	**THE NOTORIOUS B.I.G. ▲²** BAD BOY 73023*/ARISTA (11.98/17.98)	BORN AGAIN	1
(17)	14	13	24	**MARY J. BLIGE ▲** MCA 111929* (11.98/17.98)	MARY	1
18	15	14	13	**LIL' WAYNE ▲** CASH MONEY 153919/UNIVERSAL (11.98/17.98)	THA BLOCK IS HOT	1
19	16	17	19	**BRIAN MCKNIGHT ▲²** MOTOWN 153708/UNIVERSAL (12.98/18.98)	BACK AT ONE	2
20	17	18	16	**SOUNDTRACK ●** COLUMBIA 69984/CRG (11.98 EQ/17.98)	THE BEST MAN	2
21	18	16	65	**JUVENILE ▲²** CASH MONEY 153162/UNIVERSAL (11.98/17.98)	400 DEGREEZ	2
22	19	15	6	**GOODIE MOB. ●** LAFACE 26064*/ARISTA (10.98/16.98)	WORLD PARTY	8
23	13	—	2	**THE MADD RAPPER** CRAZY CAT/COLUMBIA 69832*/CRG (10.98 EQ/16.98)	TELL EM WHY U MADD	13
24	21	21	13	**MARIAH CAREY ▲²** COLUMBIA 63800*/CRG (11.98 EQ/17.98)	RAINBOW	2
25	24	24	16	**DONELL JONES** UNTOUCHABLES/LAFACE 26060/ARISTA (10.98/16.98)	WHERE I WANNA BE	6
(26)	30	31	36	**DAVE HOLLISTER** DEF SQUAD/DREAMWORKS 450047/INTERSCOPE (10.98/16.98)	GHETTO HYMNS	5
27	22	20	8	**FUNKMASTER FLEX & BIG KAP** DEF JAM 538258*/IDJMG (11.98/17.98)	THE TUNNEL	3
28	25	23	11	**NAS ▲** COLUMBIA 63930*/CRG (11.98 EQ/17.98)	NASTRADAMUS	2
29	27	22	9	**Q-TIP ●** ARISTA 2001 14619*/ARISTA (11.98/17.98)	AMPLIFIED	4
30	29	35	27	**MACY GRAY ●** EPIC 69490* (11.98 EQ/16.98) HS	ON HOW LIFE IS	29
31	28	26	19	**METHOD MAN/REDMAN ▲** DEF JAM 546609*/IDJMG (11.98/18.98)	BLACKOUT!	1
32	26	25	11	**BOB MARLEY** TUFF GONG/ISLAND 546404*/IDJMG (11.98/17.98)	CHANT DOWN BABYLON	21
33	31	29	27	**HOT BOYS ▲** CASH MONEY 153264/UNIVERSAL (11.98/17.98)	GUERRILLA WARFARE	1
34	23	19	12	**MONTELL JORDAN** DEF SOUL 546714/IDJMG (11.98/17.98)	GET IT ON...TONITE	3
35	20	12	4	**SOUNDTRACK** WARNER SUNSET/ATLANTIC 83272*/AG (10.98/17.98)	ANY GIVEN SUNDAY	11
36	32	27	46	**GINUWINE ▲** 550 MUSIC 69598*/EPIC (11.98 EQ/17.98)	100% GINUWINE	2
37	33	30	38	**BLAQUE ●** TRACK MASTERS/COLUMBIA 68987/CRG (10.98 EQ/16.98)	BLAQUE	23
(38)	40	40	43	**IDEAL** NOONTIME 47882/VIRGIN (10.98/16.98) HS	IDEAL	19
39	30	43	43	**EMINEM ▲²** WEB/AFTERMATH 490287*/INTERSCOPE (11.98/17.98)	THE SLIM SHADY LP	1
(40)	46	58	22	**SOUNDTRACK ●** LIVE 41686* (11.98/17.98)	THE WOOD	2
41	35	28	8	**KELIS** VIRGIN 47911* (11.98/16.98) HS	KALEIDOSCOPE	27
42	39	38	11	**KEVON EDMONDS** RCA 67704 (10.98/16.98)	24/7	19
43	42	42	63	**WHITNEY HOUSTON ▲²** ARISTA 19037* (11.98/17.98)	MY LOVE IS YOUR LOVE	7
44	38	38	11	**KURUPT** ANTRA 2001*/ARTEMIS (10.98/16.98)	THA STREETZ IZ A MUTHA	5
45	43	38	11	**MINT CONDITION** ELEKTRA 62353/EEG (10.98/17.98)	LIFE'S AQUARIUM	7
46	36	37	9	**VARIOUS ARTISTS** VIVRANT JAM 546444*/IDJMG (10.98/17.98)	THE SOURCE PRESENTS HIP-HOP HITS — VOLUME 3	29
47	43	38	32	**MISSY "MISDEMEANOR" ELLIOTT** THE GOLD MIND/EASTWEST 62232*/EEG (11.98/17.98)	DA REAL WORLD	1
(48)	41	41	8	**TRIN-I-TEE 5:7** P-RITE 490359/INTERSCOPE (11.98/17.98) HS	SPIRITUAL LOVE	41
49	44	39	16	**MOS DEF ●** RAWKUS 50141*/PRIORITY (10.98/16.98)	BLACK ON BOTH SIDES	3
50	37	32	11	**WILL SMITH ▲²** COLUMBIA 69985*/CRG (11.98 EQ/17.98)	WILLENNIUM	8
				◄ Pacesetter ►		
(51)	58	51	40	**ERIC BENET ●** WARNER BROS. 47012 (11.98/16.98)	A DAY IN THE LIFE	6
52	48	55	9	**ROME** JTJ 7442/GROUND LEVEL (11.98/17.98)	ROME 2DOD THANK YOU	48
53	49	47	35	**JENNIFER LOPEZ ▲²** WORK 69351/EPIC (11.98 EQ/17.98)	ON THE 6	8
(54)	52	45	14	**CHICO DEBARGE** MOTOWN 153263/UNIVERSAL (11.98/17.98)	THE GAME	6
(55)	53	61	17	**BRENT JONES AND T.P. MOBB** HOLY ROLLER 70012/MCG (11.98/16.98) HS	BRENT JONES AND T.P. MOBB	37
56	51	46	12	**☤ ●** NPG 14624*/ARISTA (11.98/17.98)	RAVE UN2 THE JOY FANTASTIC	8
(57)	61	64	11	**YOUNGBLOODZ** LAFACE 26054*/ARISTA (10.98/16.98)	AGAINST DA GRAIN	21
58	54	54	38	**SNOOP DOGG ▲** NO LIMIT 50052*/PRIORITY (11.98/17.98)	NO LIMIT TOP DOGG	1
59	59	57	41	**B.G. ●** CASH MONEY 153265/UNIVERSAL (11.98/17.98)	CHOPPER CITY IN THE GHETTO	2
60	56	59	14	**MASTER P** NO LIMIT 50092*/PRIORITY (11.98/17.98)	ONLY GOD CAN JUDGE ME	1
61	55	48	12	**CHEF RAEKWON ●** LOUD/COLUMBIA 63844*/CRG (11.98 EQ/17.98)	IMMOBILARITY	2
62	50	56	12	**E-40** SICK WID' IT 41691/JIVE (11.98/17.98)	CHARLIE HUSTLE: BLUEPRINT OF A SELF-MADE MILLIONAIRE	2
63	57	50	20	**OL' DIRTY BASTARD ●** ELEKTRA 62414*/EEG (11.98/17.98)	N***A PLEASE	2
64	42	44	18	**SOLE** DREAMWORKS 450118/INTERSCOPE (10.98/16.98) HS	SKIN DEEP	27
65	62	60	45	**SILK ▲** ELEKTRA 62234/EEG (10.98/16.98)	TONIGHT	8
66	60	49	24	**PUFF DADDY ▲** BAD BOY 73033*/ARISTA (11.98/17.98)	FOREVER	1
(67)	73	53	41	**CASE ●** DEF SOUL 538871*/IDJMG (10.98/16.98)	PERSONAL CONVERSATION	5
68	67	—	2	**OUTSIDAZ** RUFF LIFE 60000* (5.98/7.98) HS	NIGHT LIFE (EP)	67
(69)	NEW ▶		1	**PROJECT PLAYAZ** MO CHEDA 2823/WARLOCK (10.98/16.98) HS	TIL WE DIE	69
70	63	63	45	**LIL' TROY ▲** SHORT STOP REC./SLAB/UNIVERSAL (11.98/17.98) HS	SITTIN' FAT DOWN SOUTH	6
71	70	69	8	**O.J. U-NEEK** KINGPIN 49344/THUMP (11.98/15.98)	GHETTO STREET PHARMACIST VOLUME 1	63
72	66	67	25	**MOBB DEEP ▲** LOUD/COLUMBIA 63715*/CRG (11.98 EQ/17.98)	MURDA MUZIK	2
73	72	65	49	**TLC ▲²** LAFACE 26055*/ARISTA (11.98/17.98)	FANMAIL	1
74	68	70	59	**DMX ▲** RUFF RYDERS/DEF JAM 538640*/IDJMG (11.98/17.98)	FLESH OF MY FLESH BLOOD OF MY BLOOD	1
75	71	73	36	**JA RULE ▲** MURDER INC./DEF JAM 538920*/IDJMG (11.98/17.98) HS	VENNI VETTI VECCI	1
76	65	52	10	**BEASTIE BOYS ▲** GRAND ROYAL 22940/CAPITOL (17.98/24.98)	BEASTIE BOYS ANTHOLOGY: THE SOUNDS OF SCIENCE	14
77	64	68	89	**DMX ▲²** RUFF RYDERS/DEF JAM 558227*/IDJMG (11.98/17.98)	IT'S DARK AND HELL IS HOT	1
78	82	87	64	**R. KELLY ▲²** JIVE 41625* (19.98/24.98)	R.	1
79	81	71	27	**BARRY WHITE ●** PRIVATE MUSIC 82185/WINDHAM HILL (10.98/16.98)	STAYING POWER	13
80	69	74	75	**LAURYN HILL ▲²** RUFFHOUSE/COLUMBIA 63785*/CRG (11.98 EQ/17.98)	THE MISEDUCATION OF LAURYN HILL	1
81	86	77	62	**2PAC ▲²** AMARU/DEATH ROW 490301*/INTERSCOPE (19.98/24.98)	GREATEST HITS	1
82	88	90	70	**KIRK FRANKLIN ●** GOSPO CENTRIC 490178/INTERSCOPE (10.98/17.98)	THE NU NATION PROJECT	4
83	83	62	4	**BLACK INDIAN** MAXIMUM CAPACITY 1099 (10.98/16.98) HS	GET EM PSYCHED! — THE ALBUM	54
84	75	81	66	**ORU HILL ▲²** DEF SOUL 524542/IDJMG (10.98/17.98)	ENTER THE DRU	2
85	84	79	28	**TRACIE SPENCER** CAPITOL 34287 (10.98/16.98) HS	TRACIE	19
86	79	91	11	**JOHNNIE TAYLOR** MALACO 7499 (10.98/15.98)	GOTTA GET THE GROOVE BACK	62
87	76	66	9	**RAKIM** UNIVERSAL 542082* (11.98/17.98)	THE MASTER	7
88	85	78	64	**112 ▲** BAD BOY 73021*/ARISTA (10.98/16.98)	RDOM 112	6
89	77	80	41	**VARIOUS ARTISTS ▲** RUFF RYDERS 490315*/INTERSCOPE (11.98/17.98)	RUFF RYDERS: RYDE OR DIE VOL. 1	1
(90)	94	89	15	**CECE WINANS** WELLSPRING GOSPEL 5171 (SPARROW) (11.98/16.98)	ALABASTER BOX	55
91	74	75	11	**MARC NELSON** COLUMBIA 69160/CRG (10.98 EQ/16.98) HS	CHOCOLATE MOOD	37
92	90	96	19	**YOLANDA ADAMS** ELEKTRA 62439/EEG (10.98/16.98) HS	MOUNTAIN HIGH...VALLEY LOW	50
93	80	72	12	**SOUNDTRACK ●** YAB YUM/ELEKTRA 62410*/EEG (11.98/17.98)	LIGHT IT UP	4
94	78	82	32	**K-CI & JOJO ▲** MCA 111937* (10.98/17.98)	IT'S REAL	2
95	97	—	4	**MEL WAITERS** WALDOXY 2825/MALACO (9.98/15.98)	MATERIAL THINGS	91
(96)	RE-ENTRY		2	**VARIOUS ARTISTS** SWISHAHOUSE 5001 (11.98/15.98)	MICHAEL WATTS PRESNTS. SWISHAHOUSE — THE DAY HELL BROKE LOOSE	89
(97)	NEW ▶		1	**M.C. BREED** POWER 23000 (11.98/16.98)	THE THUGZ VOLUME 1	97
(98)	RE-ENTRY		74	**THE TEMPTATIONS ▲** MOTOWN 530937/UNIVERSAL (10.98/16.98)	PHOENIX RISING	8
99	95	83	15	**PHAROAHE MONCH** RAWKUS 50137*/PRIORITY (10.98/16.98)	INTERNAL AFFAIRS	6
100	100	98	8	**TASH** LOUD/COLUMBIA 63836*/CRG (11.98 EQ/17.98) HS	RAP LIFE	28

Albums with the greatest sales gains this week. ●Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. HS indicates past or present Heatseeker title. © 2000, Billboard/BPI Communications, and SoundScan, Inc.



Hot Rap Singles™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE / IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
				No. 1	
1	1	1	13	**HOT BOYZ** ● (C) (D) (T) THE GOLD MINE/EASTWEST 64029/EEG †	MISSY "MISDEMEANOR" ELLIOTT FEATURING NAS, EVE & Q-TIP
2	2	3	8	**G'O UP** (C) (D) (T) DOGG HOUSE 2041/TVT †	SNOOP DOGG PRESENTS THA EASTSIDAZ
3	3	2	11	**YOU CAN 00 IT** (C) (D) (T) LENCH MOB/BEST SIDE 5354-2/PRIORITY †	ICE CUBE FEATURING MACK 10 & MS. TOI
				Greatest Gainer	
(4)	43	—	2	**BEST FRIEND** (C) (D) BAD BOY 73218/ARISTA †	PUFF DADDY FEAT. MARIO WINANS & HEZEKIAH WALKER
5	5	5	16	**LEFT/RIGHT** (C) (T) (X) TIGHT 2 DEF 4501*	DRAMA
6	4	4	16	**4, 5, 6** ● (C) (D) DREAMWORKS 459029/INTERSCOPE †	SOLE FEATURING JT MONEY & KANOI
7	6	6	12	**OOWN BOTTOM/SPIT THESE BARS** (M) (T) (X) RUFF RYDERS 497186*/INTERSCOPE †	DRAG-ON & JUVENILE
(8)	9	—	2	**BOUNCE** (M) (T) (X) SOUND OF ATLANTA 0001* †	MIRACLE
(9)	11	10	22	**SIMON SAYS** (C) (D) (T) RAWKUS 53567/PRIORITY †	PHAROAHE MONCH
10	7	7	22	**I WANT IT ALL** ● (C) (D) (T) G FUNK 73214/ARISTA †	WARREN G FEATURING MACK 10
11	8	8	16	**STEP TO THIS** (C) (D) (T) NO LIMIT 38680/PRIORITY †	MASTER P FEATURING D.I.G.
12	12	14	8	**DO IT AGAIN (PUT YA HANDS UP)** (T) ROC-A-FELLA/DEF JAM 562575*/IDJMG †	JAY-Z FEAT. BEANIE SIGEL & AMIL
13	14	13	24	**JIGGA MY N****** (C) (D) (T) ROC-A-FELLA/DEF JAM 562201/IDJMG	JAY-Z
14	10	12	15	**NASTRADAMUS** (T) (X) COLUMBIA 79299*/CRG †	NAS
15	15	15	8	**WHAT'S MY NAME** (T) RUFF RYDERS/DEF JAM 562540*/IDJMG †	DMX
16	16	20	14	**DA ROCKWILDER** (T) DEF JAM 562440*/IDJMG †	METHOD MAN/REDMAN
(17)	30	23	9	**STROKIN' 2000** (C) (D) (T) WINGSPAN 0005	GRANDMASTER SLICE
18	23	—	2	**Y.O.U.** (T) DEF JAM 562586*/IDJMG	METHOD MAN/REDMAN
19	21	17	11	**I'M JUST A BILL** (D) (T) 447 072/LHMC †	IKE JACKSON PRESENTS TOM PAPER
(20)	NEW ▶		1	**FREAKIN' IT** (T) (X) COLUMBIA 79341*/CRG	WILL SMITH
(21)	NEW ▶		1	**THE EXPRESS** (T) RAWKUS 222*	TALIB KWELI & HI-TEK
(22)	28	28	14	**STILL D.R.E.** (T) AFTERMATH 497192*/INTERSCOPE †	DR. DRE FEATURING SNOOP DOGG
23	17	18	22	**PIMPIN' AIN'T NO ILLUSION** (C) (D) (T) JIVE 42633	UGK FEAT. KOOL ACE & TOO SHORT
24	22	19	9	**BUMPIN' UGLIES** (C) (D) (T) WINGSPAN 0006	CHUCK SMOOTH
(25)	NEW ▶		1	**THAT'S WHAT I'M LOOKING FOR** (T) SO SO DEF/COLUMBIA 79330* CRG †	OA BRAT
26	25	22	10	**FLOSS, DON, ONE** (C) (D) (T) VACANT LOT 38679/PRIORITY	HOT ONES
27	29	29	17	**MS. FAT BOOTY** (T) RAWKUS 203* †	MOS OEF
28	18	25	28	**U-WAY (HOW WE 00 IT)** (C) (D) (T) (X) GHET-O-VISION/LAFACE 24413/ARISTA †	YOUNGBLOODZ
29	13	9	20	**WHOLE LOT OF GANGSTAS DIE** (C) (D) SHANTY TOWN 1005/HOLLAND GRDUP †	FLEXX G FEAT. KURUPT AND ALKATRAZ
30	24	32	16	**BACK THAT THANG UP** (T) CASH MONEY 156482*/UNIVERSAL †	JUVENILE FEAT. MANNIE FRESH & LIL' WAYNE
31	19	31	16	**BLING BLING** (T) CASH MONEY 156483*/UNIVERSAL †	B.G. FEAT. BABY, TURK, MANNIE FRESH, JUVENILE & LIL WAYNE
(32)	NEW ▶		1	**CROOKIE MONSTER** (M) (T) (X) GAME/LANDSPEED 2006*/K-TEL	AGALLAH
33	33	36	18	**EGO TRIPPING** (T) (X) PRG 0412* DEM TYME	LT. STITCHIE FEATURING MAD LION
34	38	16	22	**LUV AT FIRST SIGHT** (C) (D) (T) HOOBANGIN 53564/PRIORITY †	CHILLDRIN OF OA GHETTO FEAT. SOULTRE
35	35	30	22	**TAKE A LICK** (C) (D) (T) VOLCANO 34281/JIVE †	AKINYELE
(36)	NEW ▶		1	**BUMPY KNUCKLES, BABY** (T) KJAC 100*	BUMPY KNUCKLES
37	20	26	7	**WHEN I B ON THA MIC** (T) UNIVERSAL 156619* †	RAKIM
(38)	50	44	9	**LIVE FROM NEW YORK** (T) LOUD/COLUMBIA 79321*/CRG †	CHEF RAEKWON
39	37	24	7	**N 2 GETHER NOW** (T) FLIP 497183*/INTERSCOPE †	LIMP BIZKIT FEATURING METHOD MAN
40	27	27	11	**THA BLOCK IS HOT** (T) CASH MONEY 156484*/UNIVERSAL †	LIL' WAYNE FEAT. JUVENILE & B.G.
41	47	34	24	**BOUNCE TO THE OUNCE** (C) (D) (T) DUCK DOWN 53495/PRIORITY †	O.G.C.
42	44	38	28	**B-BOY DOCUMENT 99** (C) (D) (T) EASTERN CONFERENCE/RAWKUS 53498/PRIORITY †	THE HIGH & MIGHTY FEAT. MOS DEF & MAD SKILLZ
43	39	21	4	**G.I. STREETS** (D) FO 234	BIG POPE FEATURING MC BREED
44	31	35	31	**VIVRANT THING** (T) VIVLAMOR/DEF JAM 562170*/IDJMG †	Q-TIP
45	32	41	10	**WE IN HERE** (T) DEF JAM 562541*/IDJMG	FUNKMASTER FLEX & BIG KAP FEAT. THE RUFF RYDERS
46	46	45	6	**H-O-S-T-Y-L-E** (T) (X) HYDRA 2020*/TOMMY BOY †	SCREWBALL
47	42	43	20	**BIZARRE** (C) (D) (T) WU TANG 53574/PRIORITY	U-GOO
(48)	NEW ▶		1	**GET OA MONEY** (T) DEF SQUAD/DREAMWORKS 459034*/INTERSCOPE	OEF SQUAD FEAT. JA RULE, ERICK ONASIS
49	36	33	9	**BANG BANG BOOGIE** (D) (T) 447 201/STRAIGHT JACKET	CHAMPTOWN INTROOUCING O'PHUZION
50	26	42	36	**WATCH OUT NOW** (C) (D) (T) VIOLATOR 1278/TOUR †	THE BEATNUTS FEAT. YELLAKLAW

◯ Records with the greatest sales gains this week. † Videoclip availability. ● Recording Industry Association of America (RIAA) certification for net shipment of 500,000 units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). (C) Cassette single available. (D) CD single available. (M) Cassette maxi-single available. (T) Vinyl maxi-single available. (V) Vinyl single available. (X) CD maxi-single available. Catalog number is for (D). * Indicates (D) unavailable, in which case, catalog number is for (C), (X), (T) or (M) respectively, based on availability.

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Columbia's McComb Shares 'Stories'

BY GAIL MITCHELL

LOS ANGELES—Frank McComb is a study in perseverance. Seven years ago he signed with MoJazz, only to record two never-released projects. Now the singer/songwriter/keyboardist anxiously awaits the March 7 release of his first solo album, "Love Stories," on Columbia Jazz.

"Oh, man, it's been an uphill journey," says McComb. "I've been turned down by record companies because I wasn't funky enough or didn't show enough skin. But I'm excited. It's the first time in my career that I've gotten to this point."

The 29-year-old Cleveland native has been preparing for this moment since he learned the piano at age 12. At 15, this son and grandson of gospel singers and piano players was gigging in local clubs; at 17 he was fronting his own funk/fusion trio. Three years later he was tapped as musical director for Atlantic group and fellow Clevelanders the Rude Boys.

McComb's impressive musical résumé also includes stints with D.J. Jazzy Jeff & the Fresh Prince (Will Smith), Gamble and Huff, Teddy Pendergrass, Regina Belle, Teena Marie, Patrice Rushen, and Chaka Khan, and writing two tracks ("Somebody Cares For You," "Your Future Is Our Future") for Robert Townsend's "Meteor Man" soundtrack.

When the MoJazz situation didn't pan out, a recommendation from pianist Rushen led to McComb's hooking up with saxophonist Branford Marsalis on the 1994 and 1997 Buckshot LeFonque albums. And that relationship eventually led to McComb finding a new home at Columbia Jazz.

McComb describes "Love Stories" as a "very organic record that talks about love not lust. It's real-life situations written about in songs that have meaning. I recorded a soul record; I can't call it R&B because what they call R&B today isn't what I know as R&B."

On first listen to the album—produced by Marsalis and McComb and recorded in 26 days—the artist's soul roots are quite apparent. He sounds strikingly like Donny Hathaway, something he's told all the time. "I used to be offended because I took it as people saying I was trying to copy him. And I'm not," emphasizes McComb. "To tell you the truth, I'm a male version of my mother. Her singing will make you cry."

Aside from calling to mind such soulful predecessors as Hathaway and Stevie Wonder, McComb is definitely an original. He wrote all but two of the album's 14 tracks—his songs are published by Chrysalis Music/Boobeescoot (BMI)—incorporating his less-is-more philosophy. "I don't need a whole lot of gadgets or instruments for a song to say what I want it to say," he says.

That refreshing simplicity shines on such cuts as "Gotta Find A Way," "If This Is Love," "Love Natural,"



McCOMB

"The Wedding Song," "Future Love" (written when he was 18), and "Keep Pushin' On."

Musicians joining McComb and Marsalis on "Love Stories" are trumpeter Russell Gunn, guitarist Ray "the Weeper" Fuller, bassists Richard Bona and Eric Revis, and drummer Rocky Bryant. Providing background vocals is Sylver Logan Sharp.

> ***'To tell you the truth, I'm a male version of my mother. Her singing will make you cry'***
>
> **– FRANK McCOMB –**

Describing the album as "infectious," Columbia senior director of jazz marketing Gabrielle Armand says McComb's triple-threat talent is a key element in the label's marketing campaign. "He bridges the gap between being an amazing singer, writer, and musician. This record has widespread appeal to both younger people—his sound is very contemporary—and to older people who hear Hathaway and Wonder."

Over the next four to six weeks, the label is going to smooth jazz radio with the noncommercial single "Gotta Find A Way," with a concentrated push to adult R&B outlets in mid- to late March.

Trading on McComb's Buckshot LeFonque history, the label is also planning a heavy international campaign, focusing on the Netherlands, the U.K., France, and Germany. The international release date is March 7. In addition to consumer ads in such publications as Ebony and Jazziz, Columbia Jazz is coordinating a spring promo tour to be followed by a hoped-for full summer tour. A McComb Internet site is also being created with an eye toward online chats and other Web-related projects.

Notes Armand, "The chops Frank brings to the table will help win a lot of people over. He has a lot of fans out there."

Among those fans is Hector Hannibal, PD of WHUR Washington, D.C. "I like his sound," says Hannibal. "He's a great artist."

"I have a sample of the album, and I love it already," says Darryl King, manager of retailer Sound of Market I in Philadelphia. "It has a crossover feel, with a potential to be promoted at both R&B and jazz. If they promote him to just one audience, it won't be fair to Frank."

McComb—managed and booked by Frank Sheffield of Washington, D.C.-based SEI Entertainment—says his music is a ministry as much as it is enjoyment. In fact, his new album opens with a moving version of the spiritual standard "His Eye Is On The Sparrow."

"The Lord is the reason why I haven't quit this," he says. "If not for him getting me here, I'd probably still be working on cars."



Voux Doux Dolls. Big City Records, a division of Full Moon Pictures, recently hosted a "coming out" party in Los Angeles. The label's first signing, Voux Doux, was on hand to perform its debut single, "Let The Good Times Roll," which is featured in the Alchemy Entertainment film "Ragdoll." The film's soundtrack also includes tracks by F1 and Self Scientific Featuring Krondon. Pictured, from left, are Big City axecutive VP Vaughn Thomas, Voux Doux members Yargo Huntsberry and Brandi Haydel, and Full Moon chairman and founder Charles Band.

Billboard®

HOT R&B/HIP-HOP SINGLES & TRACKS™

FEBRUARY 12, 2000

COMPILED FROM A NATIONAL SAMPLE OF BROADCAST DATA SYSTEMS R&B RADIO PLAYLISTS AND RETAIL STORE SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SOUNDSCAN.

Broadcast Data Systems

SoundScan®

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE / PRODUCER (SONGWRITER)	ARTIST / IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
				◄ No. 1 ►		
1	1	1	20	**GET IT ON TONITE ★** — 2 weeks at No. 1 S.MOORE,B.PALMER,M.JORDAN,B.PALMER,S.MOORE,D.BENBOW,A.WILSON,J.EVERS,J.KORDULETSCKI	MONTELL JORDAN (C) (D) (T) DEF SOUL 56262/IDJMG †	1
				◄ Greatest Gainer/Sales ►		
(2)	12	15	11	**THANK GOD I FOUND YOU ☆** J.JAM,T.LEWIS,(M.CAREY,J.HARRIS III,T.LEWIS)	MARIAH CAREY FEATURING JOE & 98 DEGREES (C) (D) (T) (X) COLUMBIA 79448 †	2
3	2	1	18	**HOT BOYZ ●** TIMBALAND (M.ELLIOTT,T.MOSLEY)	MISSY "MISDEMEANOR" ELLIOTT FEATURING NAS, EVE & Q-TIP (C) (D) (T) (X) THE GOLD MIND/EASTWEST 64029/EEG †	3
(4)	9	9	9	**UNTITLED (HOW DOES IT FEEL)** D'ANGELO (D'ANGELO,R.SAADIQ)	D'ANGELO VIRGIN ALBUM CUT †	1
5	4	3	19	**HE CAN'T LOVE U ●** B.M.COX (B.CASEY,B.CASEY,B.M.COX)	JAGGED EDGE (C) (D) (T) SO SO DEF 79146/COLUMBIA †	3
(6)	7	6	22	**I WANNA KNOW** JOE,T.ALLEN (J.THOMAS,J.SKINNER,M.WILLIAMS)	JOE JIVE SOUNDTRACK CUT	6
7	3	2	25	**U KNOW WHAT'S UP ●** EDDIE F,D.LIGHTY,E.FERRELL,D.LIGHTY,C.LIGHTY,B.MUHAMMAD,A.HAMILTON,D.DAMON,V.MCKENZIE	DONELL JONES (C) (D) UNTOUCHABLES/LFACE 24025/ARISTA †	1
8	6	5	11	**SAY MY NAME** R.JERKINS (R.JERKINS,F.JERKINS III,L.DANIELS,B.KNOWLES,L.LUCKETT,K.ROWLAND,L.ROBERSON)	DESTINY'S CHILD COLUMBIA ALBUM CUT	5
				◄ Greatest Gainer/Airplay ►		
(9)	16	27	7	**THONG SONG** SISQO,TIM & BOB,(M.ANDREWS,T.KELLEY,B.ROBINSON,R.ROSA,D.CHILD)	SISQO DRAGON/DEF SOUL ALBUM CUT/IDJMG †	9
(10)	13	20	15	**ONE NIGHT STAND ★** J-SHIN (J.SMITH,J.SMITH,J.SMITH)	J-SHIN FEATURING LATOCHA SCOTT WORK (T.SUP'N SLIDE) 79489/ATLANTIC †	10
11	11	11	10	**LOVE IS BLIND** SWIZZ BEATZ (E.JEFFERS,A.FIELDS,K.DEAN)	EVE FEATURING FAITH EVANS RUFF RYDERS ALBUM CUT/INTERSCOPE †	11
12	8	7	15	**NONE OF UR FRIENDS BUSINESS** TIMBALAND (E.LUMPKIN,T.MOSLEY)	GINUWINE 550 MUSIC ALBUM CUT/EPIC †	7
13	9	10	22	**NO MORE RAIN (IN THIS CLOUD)** A.STONE (A.STONE,B.WILLIAMS,G.CHAMBERS,J.WEATHERLY)	ANGIE STONE ARISTA ALBUM CUT †	9
(14)	18	33	6	**I DON'T WANNA** D.SCANTZ,K.HICKS,(J.AUSTIN,D.SCANTZ,K.HICKS,J.PHA)	AALIYAH PRIORITY SOUNDTRACK CUT	14
(15)	19	28	9	**FORGOT ABOUT DRE** DR. DRE (MEL MAN,(A.YOUNG,M.BRADFORD,M.MATHERS)	DR. DRE FEATURING EMINEM AFTERMATH ALBUM CUT/INTERSCOPE †	15
16	15	17	20	**BRING IT ALL TO ME** L.LEWIS,C.EDMONDS,K.ROGERS,J.RUFF,L.KEWIS,K.SPENCER,W.SHELBY,L.VAN ROSSEN,N.FLYERS)	BLAQUE TRACK MASTERS ALBUM CUT/COLUMBIA †	15
17	10	8	23	**24/7 ●** A.RAY (A.RAY,SCOTT-SMITH)	KEVON EDMONDS (C) (D) (T) (X) RCA 65924 †	2
18	14	12	14	**GOT TO GET IT ★** SISQO,A.WEST,M.ANDREWS,A.WEST,M.COLLINS,J.TRAVIS)	SISQO FEATURING MAKE IT HOT (T) DRAGON/DEF SOUL 562455*/IDJMG †	12
19	21	26	8	**G'D UP ★** BATTLECAT (C.BROADUS,T.DAVIS,K.SPILLMAN,D.MEANS,K.GILLIAM)	SNOOP DOGG PRESENTS THA EASTSIDAZ (C) (D) (T) DOGG HOUSE 2041/TVT †	19
(20)	28	34	9	**I LIKE IT ★** D.AUSTIN (D.AUSTIN,G.WHITE)	SAMMIE (C) (D) (T) FREEWORLD 58776/CAPITOL †	20
21	17	18	10	**OO IT AGAIN (PUT YA HANDS UP) ★** ROCKWILDER (L.ROCKER,D.ATKINSON,D.GRANT,K.JOSHUA,A.WHITEHEAD)	JAY-Z FEATURING BEANIE SIGEL & AMIL (T) ROC-A-FELLA/DEF JAM 562575*/IDJMG †	17
22	26	21	12	**BREATHE AND STOP** J.DEE,Q-TIP,K.HYATT,G.FEED SR.,G.REDD,R.HANDY,E.HORNE,R.BELL,R.BELL,R.MCKENZIE	Q-TIP ARISTA 2001 ALBUM CUT/ARISTA †	21
23	20	16	19	**DEEP INSIDE** K.DEANE,(M.J.BLIGE,T.BOTTER,K.DEANE,E.JOHN,B.TAUPIN)	MARY J. BLIGE MCA ALBUM CUT †	9
24	27	23	10	**WHAT'S MY NAME ★** (M.MATTHEWS,E.SIMMONS,L.LORENZO,E.HINSON)	DMX (T) RUFF RYDERS/DEF JAM 562540*/IDJMG †	23
25	22	13	25	**IF YOU LOVE ME ★** MINT CONDITION (K.LEWIS)	MINT CONDITION (C) (D) (X) ELEKTRA 64027/EEG †	5
26	25	30	15	**THE BEST MAN I CAN BE** J.JAM,T.LEWIS,J.WRIGHT (J.HARRIS III,T.LEWIS,J.WRIGHT)	GINUWINE, R.L., TYRESE, CASE COLUMBIA SOUNDTRACK CUT †	25
(27)	31	31	11	**U UNDERSTAND** M.FRESH (B.THOMAS,T.GREY)	JUVENILE CASH MONEY ALBUM CUT/UNIVERSAL †	27
28	24	19	26	**BACK AT ONE ★** B.MCKNIGHT (B.MCKNIGHT)	BRIAN MCKNIGHT (T) (V) MOTOWN 156501* †	7
29	23	14	16	**DANCIN' ★** D.LIGHTY,E.F.T.RILEY,D.LIGHTY,E.FERRELL,C.LIGHTY,D.DAMON,B.MUHAMMAD,T.RILEY)	GUY (C) (D) (T) MCA 155657 †	4
30	29	22	30	**GET GONE ●** B.M.COX,K.HENRY,J.AUSTIN,B.M.COX,K.HICKS)	IDEAL (C) (D) NOONTIME 38666/VIRGIN †	2
(31)	41	50	5	**I NEED A HOT GIRL** M.FRESH (B.THOMAS,B.WILLIAMS,T.GREY,D.CARTER,T.VIRGIL,C.DORSEY)	HOT BOYS CASH MONEY ALBUM CUT/UNIVERSAL †	31
32	33	25	14	**CAUGHT OUT THERE ★** THE NEPTUNES (P.WILLIAMS,C.HUGO)	KELIS (C) (D) (T) VIRGIN 38677 †	9
33	34	32	37	**SPEND MY LIFE WITH YOU ●** E.BENET,D.POSEY,G.NASH JR. (E.BENET,D.POSEY,G.NASH JR.)	ERIC BENET FEATURING TAMIA (C) (D) (V) WARNER BROS 16958 †	1
34	30	24	18	**YOU CAN DO IT ★** ONE EYE (D.WARNER,J.JACKSON,D.ROLISON)	ICE CUBE FEATURING MACK 10 & MS. TOI (C) (D) (T) LENCH MOB/BEST SIDE 53562/PRIORITY †	13
(35)	35	43	8	**I LEARNED FROM THE BEST** D.FOSTER (D.WARREN)	WHITNEY HOUSTON ARISTA ALBUM CUT †	35
(36)	96	—	2	**MARIA MARIA ☆** W.JEAN,J.DUPLESSIS (W.JEAN,J.DUPLESSIS,C.SANTANA,K.PERAZZO,R.REKOW)	SANTANA FEATURING THE PRODUCT G&B (C) (D) (T) (X) ARISTA 13773 †	36
(37)	37	48	14	**LEFT, RIGHT, LEFT ★** S.RED (T.COOK)	DRAMA (C) (T) (X) TIGHT 2 DEF/TIGHT IV LIFE 4501*/ATLANTIC	37
38	32	29	17	**THA BLOCK IS HOT ★** M.FRESH (LIL' WAYNE,JUVENILE,B.G.,M.FRESH)	LIL' WAYNE FEATURING JUVENILE & B.G. (T) CASH MONEY 156546*/UNIVERSAL †	24
39	36	35	38	**BACK THAT THANG UP ★** M.FRESH (JUVENILE,M.FRESH,LIL' WAYNE)	JUVENILE FEAT. MANNIE FRESH & LIL' WAYNE (T) CASH MONEY 156482*/UNIVERSAL †	5
(40)	46	54	21	**YOUR CHILD** G.ISAAC (G.ISAAC)	MARY J. BLIGE MCA ALBUM CUT	40
(41)	48	52	14	**CAN'T STAY** G.PEOPLES,D.HOLLISTER (E.PEOPLES,D.HOLLISTER)	DAVE HOLLISTER DEF SQUAD ALBUM CUT/DREAMWORKS †	41
(42)	49	59	4	**BABY DON'T CRY (KEEP YA HEAD UP II)** T.SHAKUR,SOULSHOCK,KARLIN (T.SHAKUR,S.SCHACA,A.KARLIN,E.D.† NOBLE)	2PAC + OUTLAWZ AMARU/DEATH ROW ALBUM CUT/INTERSCOPE	42
43	40	36	45	**BEAUTY** G.HUGHES,NOKIO THE N-TITY (T.RUFFIN,G.ROCHE,P.WEATHERSPOON)	DRU HILL DEF SOUL ALBUM CUT/IDJMG	24
(44)	67	—	2	**THAT'S WHAT I'M LOOKING FOR ☆** J.DUPRI (DA BRAT,J.DUPRI)	DA BRAT (T) SO SO DEF 79330*/COLUMBIA †	44
45	42	39	11	**NOTORIOUS B.I.G.** D.VANDERPOOL,J.COOMBS,C.WALLACE,D.VANDERPOOL,J.TAYLOR,N.BATES,S.LEBON)	THE NOTORIOUS B.I.G. FEAT. PUFF DADDY & LIL' KIM BAD BOY ALBUM CUT/ARISTA †	39
				◄ Hot Shot Debut ►		
(46)	NEW ▶		1	**ANYTHING** S.SNEED,P.SKAM (S.CARTER,S.ANDERSON,J.WRIGHT,L.BART)	JAY-Z ROC A FELLA/DEF JAM ALBUM CUT/IDJMG †	46
47	43	44	35	**VIVRANT THING ★** Q-TIP (K.FARRELL)	Q-TIP (T) VIOLATOR/DEF JAM 562170*/IDJMG †	9

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE / PRODUCER (SONGWRITER)	ARTIST / IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
48	39	39	34	**WE CAN'T BE FRIENDS ●** S.CRAWFORD,PROFESSOR FUNK (A.CRAWFORD,J.RUSSELL)	DEBORAH COX WITH R.L. (C) (D) ARISTA 13724 †	1
49	38	40	17	**STILL IN MY HEART** SHOCKWAVE (K.KARLIN,C.HACK,K.KARLIN,A.MARTIN,I.MATIAS)	TRACIE SPENCER CAPITOL ALBUM CUT †	38
(50)	74	—	2	**RYDE OR DIE, CHICK** TIMBALAND (J.PHILLIPS,S.JACOBS,P.STYLES,D.DEAN,T.MOSLEY)	THE LOX FEATURING TIMBALAND AND EVE RUFF RYDERS ALBUM CUT/INTERSCOPE	50
(51)	54	88	12	**GET UP ★** A.LARRIEUX,L.LARRIEUX (A.LARRIEUX,L.LARRIEUX)	AMEL LARRIEUX (C) (D) (T) ESU MUSIC 79488/EPIC †	51
(52)	70	—	2	**PARTY UP** SWIZZ BEATZ (E.SIMMONS,K.DEAN)	DMX RUFF RYDERS/DEF JAM ALBUM CUT/IDJMG	52
53	51	49	15	**TURN YOUR LIGHTS DOWN LOW** THE MARLEY BOYZ (B.MARLEY,M.RIPPERTON,R.UDOLPH)	LAURYN HILL & BOB MARLEY COLUMBIA/ISLAND/IDJMG ALBUM & SOUNDTRACK CUT †	49
(54)	59	65	3	**MR. TOO DAMN GOOD** G.LEVERT,L.LETTER (B.INGRAM,T.J LITTLE III)	GERALD LEVERT EASTWEST ALBUM CUT/EEG †	54
55	53	51	14	**DA ROCKWILDER ★** RICK WILDER (C.SMITH,R.NOBLE,D.STINSON)	METHOD MAN/REDMAN (T) DEF JAM 79224* † IDJMG †	51
(56)	62	71	3	**STAY OR LET IT GO** H.MASON (R.R.JERKINS,F.JERKINS,F.JERKINS III,H.MASON JR.,L.DANIELS,B.MCKNIGHT)	BRIAN MCKNIGHT MOTOWN ALBUM CUT	56
(57)	71	83	3	**WHY YOU WANNA KEEP ME FROM MY BABY** T.RILEY (T.RILEY,T.RICH)	GUY MCA ALBUM CUT	57
(58)	64	67	4	**WHOA!** BUCKWILD (A.BEST)	BLACK ROB BAD BOY ALBUM CUT/ARISTA †	58
59	55	55	17	**THE GREATEST ROMANCE EVER SOLD** PRINCE (P.)	✝ (T) (X) NPG 13749/ARISTA †	23
60	57	57	3	**YOU CAME ALONG ★** R.JERKINS,(R.JERKINS,F.JERKINS III,T.HIGGENS,C.HIGGENS,B.GROWDER)	BEVERLY YAB / MJ EXTRA 25 †	57
(61)	61	76	3	**RESURRECTION (PAPER, PAPER)** J.THOMAS (BONE,FLESH N BONE,J.THOMAS)	BONE THUGS-N-HARMONY RUTHLESS/EPIC ALBUM CUT/EPIC †	61
62	52	37	20	**4, 5, 6 ●** C.STEWART (L.A.STEWART,K.BURRUSS,T.JOHNSTON,J.THOMPKINS)	SOLE FEATURING JT MONEY & KANDI (C) (D) DREAMWORKS 4956 †	9
(63)	68	—	2	**F**K YOU** DR. DRE,(MEL MAN,(A.YOUNG,C.BROADUS,D.COPELAND,B.BAILEY)	DR. DRE FEATURING DEVIN A/K/A THE DUDE & SNOOP DOGG AFTERMATH ALBUM CUT/INTERSCOPE	63
(64)	69	69	9	**CREEP INN** B.M.COX (J.ALEXANDER,B.CASEY,B.CASEY,B.M.COX,M.JACKSON)	IDEAL NOONTIME ALBUM CUT/VIRGIN †	64
(65)	82	77	8	**BEST FRIEND ☆** MRS.M.WINANS (S.COMBS,M.WINANS,L.HUNTER)	PUFF DADDY FEAT. MARIO WINANS & HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR (C) (D) BAD BOY 79318/ARISTA †	65
66	56	53	15	**NASTRADAMUS ★** L.E.T. (N.JONES,L.TEAMS,J.BROWN)	NAS COLUMBIA 79299* †	27
67	58	61	9	**LET'S MAKE LOVE** DELITE (D.ALLAMBY,L.BROWDER,A.ROBERSON)	SILK ELEKTRA ALBUM CUT †	58
68	66	62	8	**GIRLS ALL PAUSE** BINK DOG (K.SWEAN,F.HARRELL,N.HALE,D.WILLIAMS)	KURUPT FEATURING NATE DOGG AND ROSCOE ANTRA ALBUM CUT/ANTRA/MIS †	62
(69)	NEW ▶		1	**YOU OWN ME** TIMBALAND (N.JONES,T.MOSLEY)	NAS FEATURING GINUWINE COLUMBIA ALBUM CUT †	69
70	65	66	8	**GET RICH TO THIS** ORGANIZED NOIZE (K.WEST,J.MCRAE,T.S.,P.T.A.,K.WEST,S.W.,K.WEST,J.MCRAE,M.,L.K.S.E.U.)	GOODIE MOB. FEATURING BIG BOI + BACKBONE LAFACE/ARISTA †	65
71	60	58	15	**LEFT & RIGHT ★** D'ANGELO (D'ANGELO,R.NOBLE,C.SMITH,R.FARRELL)	D'ANGELO FEATURING METHOD MAN AND REDMAN (C) (D) (T) VIRGIN 38678 †	18
(72)	79	79	7	**WHISPERS IN THE DARK ★** JOE (J.THOMAS,J.THOMPSON)	PROFYLE (C) (D) MOTOWN 156409 †	72
73	72	64	7	**WILD OUT** SWIZZ BEATZ (K.STYLES,S.JACOBS,J.PHILLIPS,D.DEAN,K.DEAN)	THE LOX RUFF RYDERS ALBUM CUT/INTERSCOPE †	64
(74)	NEW ▶		1	**UNTIL WE RICH** C.THOMPSON (A.HENDERSON,C.THOMPSON,A.HENDERSON,R.SHELTON,L.HILL)	ICE CUBE FEATURING KRAYZIE BONE LENCH MOB/PRIORITY ALBUM CUT/PRIORITY †	74
75	76	72	4	**LOW INCOME** W.JEAN,A.VEREEN,W.JEAN,J.DUPLESSIS)	WYCLEF JEAN PRIORITY SOUNDTRACK CUT	72
76	77	56	17	**N 2 GETHER NOW ★** DJ PREMIER,T.DATE (C.SMITH,F.DURST,C.MARTIN)	LIMP BIZKIT FEATURING METHOD MAN (T) FLIP 497183*/INTERSCOPE †	53
(77)	NEW ▶		1	**WHEN YOU THINK OF ME** J.POSEY,V.DUPLAIX,E.BENET,(E.BENET,J.POYSER,V.DUPLAIX)	ERIC BENÉT FEATURING ROY AYERS WARNER BROS ALBUM CUT	77
(78)	NEW ▶		1	**NO LOVE (I'M NOT USED TO)** D.SIMMONS (D.SIMMONS)	KEVON EDMONDS RCA ALBUM CUT	78
(79)	NEW ▶		1	**DEAR LIE** BABYFACE (BABYFACE,T.WATKINS)	TLC LAFACE ALBUM CUT/ARISTA	79
80	81	84	7	**CHIN CHECK** DR. DRE (D.JACKSON,A.YOUNG,C.BROADUS,L.PATTERSON)	N.W.A. FEATURING SNOOP DOGG PRIORITY SOUNDTRACK CUT	80
81	73	73	13	**STRAYED AWAY ★** NAPPY ROOT,BIG MIKE (N.CLEMONS,M.CLEMONS,A.HICKS)	TERRY DEXTER (C) (D) UNIVERSITY 2690/WARNER BROS †	62
(82)	87	—	2	**BOUNCE ★** G.GRIFFIN,P.WRIGHT (G.GRIFFIN,P.WRIGHT,PASTOR TROY,M.P.EVANS)	MIRACLE (M) (T) (X) SOUND OF ATLANTA 0001* †	82
83	78	75	7	**KEYS ★** S.CRAWFORD (A.CRAWFORD,M.JORDAN,S.JONES)	LATANYA (C) (D) (T) TVT 4405 †	75
84	75	70	17	**MS. FAT BOOTY ★** KOOL G (MICHAEL G)	MOS DEF (T) RAWKUS 203*/PRIORITY †	54
(85)	NEW ▶		1	**FREAKIN' IT ☆** P.M.,S.,(K.MCLEOD,B.EDWARDS,N.RODGERS,W.SMITH,S.BARNES,C.OLIVER,L.BENNETT)	WILL SMITH (T) (X) COLUMBIA 79441* †	85
86	83	86	12	**HOW MANY WANNA** REBEL (J.ATKINS,Y.LORENZO,R.WILSON)	JA RULE YAB YUM/ELEKTRA SOUNDTRACK CUT/EEG †	72
87	86	78	4	**YOUR LETTER** K.KELLOW (K.WARREN)	112 BAD BOY ALBUM CUT/ARISTA †	78
88	94	91	20	**TREAT YOU LIKE A QUEEN** L.PIERCE,R.PATTERSON,(R.PATTERSON,L.PIERCE)	RAHSAAN PATTERSON MCA ALBUM CUT	61
89	85	82	20	**THINK OF YOU** N.MORRIS,K.PAUL,M.THORNTON (N.MORRIS,M.THORNTON,K.PAUL)	CASE DEF SOUL ALBUM CUT/IDJMG †	50
90	91	87	9	**WE IN HERE ★** FUNKMASTER (FLEX,TAYLOR,[illegible])	FUNKMASTER FLEX & BIG KAP FEAT. THE RUFF RYDERS [illegible]	83
91	88	81	16	**LET'S NOT PLAY THE GAME** MUSIZE (MUSIZE,H.DAVID)	MAXWELL COLUMBIA SOUNDTRACK CUT †	55
92	90	90	16	**STEP TO THIS ★** R.LUMPKINS (MASTER P)	MASTER P FEATURING D.I.G. (C) (D) (T) NO LIMIT 38660/PRIORITY †	40
93	93	—	2	**LAY WITH ME ★** [illegible]	DAMON (C) (D) ASSORTED 89035/PHILADELPHIA INTERNATIONAL †	93
94	80	80	4	**SPIT THESE BARS ★** SHOK (M.SMALL,M.GIMEL,D.DEAN)	DRAG-ON FEATURING SWIZZ BEATZ (M) (T) (X) RUFF RYDERS/BMA DOWN 40100/M(NT) †	80
95	92	89	13	**TRIFLIN'** B.A.MORGAN,BINK DOG (HARRELL,A.POWELL,POWELL,B.A.MORGAN,SLATES,E.JEFFERS)	COKO FEATURING EVE RCA ALBUM CUT †	69
96	99	97	6	**GLADLY ★** BUD'DA (SMITH,O.BUD'DA)	SY SMITH (C) (D) HOLLYWOOD 164035 †	79
(97)	RE-ENTRY		18	**DAMN (SHOULD'VE TREATED U RIGHT) ★** R.JERKINS,L.DANIELS,(F.JERKINS,L.DANIELS,S.TITI,F.JERKINS III,J.ATKINS,J.RULE)	SO PLUSH FEATURING JA RULE (C) (D) CAPACITY/DEF JAM 79293*/IDJMG †	41
98	98	—	15	**EASY TO LOVE** M.STOKES,B.GORDY (S.ROBINSON)	SMOKEY ROBINSON MOTOWN ALBUM CUT	67
(99)	RE-ENTRY		10	**SOMETHING I CANNOT HAVE ★** QUINCY JONES,B.BENNETT,(A.ARMANI,B.BENNETT)	QUINCY JONES FEATURING CATERO QWEST 44935* WARNER BROS †	87
100	89	88	9	**LET'S TALK ABOUT** SWIZZ BEATZ,(E.JEFFERS,M.SMALL,K.DEAN)	EVE FEATURING DRAG-ON RUFF RYDERS ALBUM CUT/INTERSCOPE	82

◯ Songs with the greatest airplay and/or sales gains recorded this week. Greatest Gainer/Sales and Greatest Airplay are awarded, respectively, for the largest sales and airplay increases on the chart. † Videoclip availability. ★ Indicates retail single available and is removed upon Recording Industry Association Of America (RIAA) certification.
●RIAA certification for net shipment of 500,000 units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum), with additional million indicated by a number following the symbol. ☆ Retail Launch. Indicates first full week that retail release contributes to song's point total. Airplay-only songs are not eligible for the Hot R&B/Hip-Hop Singles & Tracks until they reach the top 75 of the Hot R&B/Hip-Hop Airplay chart. Songs are removed from the Hot R&B/Hip-Hop Singles & Tracks and Hot R&B/Hip-Hop Airplay charts simultaneously if they have been on Hot R&B/Hip-Hop Singles & Tracks for more than 20 weeks and rank below 50. (C) Cassette single available. (D) CD Single available. (M) Cassette maxi-single available. (T) Vinyl maxi-single available. (V) vinyl single available. (X) CD maxi single available. Catalog number is for (D). * Indicates (D) unavailable in which case catalog number is for (C), (X), (T) or (M) respectively, based on availability. © 2000, Billboard/BPI Communications and SoundScan, Inc.

Hot R&B/Hip-Hop Airplay™

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 105 R&B stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot R&B Singles chart.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE / ARTIST (IMPRINT/PROMOTION LABEL)
1	1	6	NO. 1 — UNTITLED (HOW DOES IT FEEL) — D'ANGELO (VIRGIN) — 2 wks at No. 1
2	3	22	I WANNA KNOW — JOE (JIVE)
3	2	11	SAY MY NAME — DESTINY'S CHILD (COLUMBIA)
4	12	7	THONG SONG — SISQO (DRAGON/DEF SOUL/IDJMG)
5	4	25	U KNOW WHAT'S UP — DONELL JONES (UNTOUCHABLES/LAFACE/ARISTA)
6	5	19	GET IT ON TONITE — MONTELL JORDAN (DEF SOUL/IDJMG)
7	9	10	LOVE IS BLIND — EVE FEAT. FAITH EVANS (RUFF RYDERS/INTERSCOPE)
8	6	18	HOT BOYZ — MISSY "MISDEMEANOR" ELLIOTT (THE GOLD MIND/EASTWEST/EEG)
9	7	15	NONE OF UR FRIENDS BUSINESS — GINUWINE (550 MUSIC/EPIC)
10	8	22	NO MORE RAIN (IN THIS CLOUD) — ANGIE STONE (ARISTA)
11	14	6	I DON'T WANNA — AALIYAH (PRIORITY)
12	15	9	FORGOT ABOUT DRE — DR. DRE FEAT. EMINEM (AFTERMATH/INTERSCOPE)
13	16	19	HE CAN'T LOVE U — JAGGED EDGE (SO SO DEF/COLUMBIA)
14	13	20	BRING IT ALL TO ME — BLAQUE (TRACK MASTERS/COLUMBIA)
15	11	14	GOT TO GET IT — SISQO FEAT. MAKE IT HOT (DRAGON/DEF SOUL/IDJMG)
16	10	11	THANK GOD I FOUND YOU — MARIAH CAREY FEAT. JOE & 98 DEGREES (COLUMBIA)
17	20	12	BREATHE AND STOP — Q-TIP (ARISTA 2000/ARISTA)
18	18	19	DEEP INSIDE — MARY J. BLIGE (MCA)
19	17	10	DO IT AGAIN (PUT YA HANDS UP) — JAY-Z (ROC-A-FELLA/DEF JAM/IDJMG)
20	21	15	THE BEST MAN I CAN BE — GINUWINE, R.L., TYRESE, CASE (COLUMBIA)
21	23	10	WHAT'S MY NAME — DMX (RUFF RYDERS/DEF JAM/IDJMG)
22	24	11	U UNDERSTAND — JUVENILE (CASH MONEY/UNIVERSAL)
23	22	23	24/7 — KEVON EDMONDS (RCA)
24	19	26	BACK AT ONE — BRIAN MCKNIGHT (MOTOWN)
25	34	5	I NEED A HOT GIRL — HOT BOYS (CASH MONEY/UNIVERSAL)
26	33	12	ONE NIGHT STAND — J-SHIN FEAT. LATOCHA SCOTT (SLIP-N-SLIDE/ATLANTIC)
27	26	25	IF YOU LOVE ME — MINT CONDITION (ELEKTRA/EEG)
28	27	30	GET GONE — IDEAL (NOONTIME/VIRGIN)
29	28	38	BACK THAT THANG UP — JUVENILE (CASH MONEY/UNIVERSAL)
30	25	17	THA BLOCK IS HOT — LIL' WAYNE (CASH MONEY/UNIVERSAL)
31	29	8	I LEARNED FROM THE BEST — WHITNEY HOUSTON (ARISTA)
32	38	21	YOUR CHILD — MARY J. BLIGE (MCA)
33	32	37	SPEND MY LIFE WITH YOU — ERIC BENET FEATURING TAMIA (WARNER BROS.)
34	30	45	BEAUTY — DRU HILL (DEF SOUL/IDJMG)
35	41	4	BABY DON'T CRY (KEEP YA HEAD UP II) — 2PAC + OUTLAWZ (AMARU/DEATH ROW/INTERSCOPE)
36	61	2	THAT'S WHAT I'M LOOKING FOR — DA BRAT (SO SO DEF/COLUMBIA)
37	—	1	ANYTHING — JAY-Z (ROC-A-FELLA/DEF JAM/IDJMG)
38	37	11	NOTORIOUS B.I.G. — THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
39	45	14	CAN'T STAY — DAVE HOLLISTER (DEF SQUAD/DREAMWORKS)
40	36	35	VIVRANT THING — Q-TIP (VIOLATOR/DEF JAM/IDJMG)
41	43	8	G'D UP — SNOOP DOGG PRESENTS THA EASTSIDAZ (DOGG HOUSE/TVT)
42	67	2	RYDE OR DIE, CHICK — THE LOX FEAT. TIMBALAND AND EVE (RUFF RYDERS/INTERSCOPE)
43	31	16	DANCIN' — GUY (MCA)
44	63	2	PARTY UP — DMX (RUFF RYDERS/DEF JAM/IDJMG)
45	35	17	STILL IN MY HEART — TRACIE SPENCER (CAPITOL)
46	44	15	TURN YOUR LIGHTS DOWN LOW — LAURYN HILL & BOB MARLEY (COLUMBIA/ISLAND/IDJMG)
47	46	13	CAUGHT OUT THERE — KELIS (VIRGIN)
48	65	3	WHY YOU WANNA KEEP ME FROM MY BABY — GUY (MCA)
49	55	3	STAY OR LET IT GO — BRIAN MCKNIGHT (MOTOWN)
50	57	4	WHOA! — BLACK ROB (BAD BOY/ARISTA)
51	51	3	MR. TOO DAMN GOOD — GERALD LEVERT (EASTWEST/EEG)
52	40	34	WE CAN'T BE FRIENDS — DEBORAH COX WITH R.L. (ARISTA)
53	52	4	LEFT, RIGHT, LEFT — DRAMA (TIGHT 2 DEF/TIGHT IV LIFE/ATLANTIC)
54	62	2	F**K YOU — DR. DRE (AFTERMATH/INTERSCOPE)
55	48	18	YOU CAN DO IT — ICE CUBE (LENCH MOB/BEST SIDE/PRIORITY)
56	49	14	DA ROCKWILDER — METHOD MAN/REDMAN (DEF JAM/IDJMG)
57	53	3	RESURRECTION (PAPER, PAPER) — BONE THUGS-N-HARMONY (RUTHLESS/LOUD/EPIC)
58	68	5	I LIKE IT — SAMMIE (FREEWORLD/CAPITOL)
59	69	7	CREEP INN — IDEAL (NOONTIME/VIRGIN)
60	58	8	GIRLS ALL PAUSE — KURUPT FEAT. NATE DOGG AND ROSCOE (ANTRA/ARTEMIS)
61	50	9	LET'S MAKE LOVE — SILK (ELEKTRA/EEG)
62	64	5	GET UP — AMEL LARRIEUX (550 MUSIC/EPIC)
63	—	1	YOU OWN ME — NAS FEATURING GINUWINE (COLUMBIA)
64	56	15	NASTRADAMUS — NAS (COLUMBIA)
65	59	8	GET RICH TO THIS — GOODIE MOB FEAT. BIG BOI + BACKBONE (LAFACE/ARISTA)
66	66	7	WILD OUT — THE LOX (RUFF RYDERS/INTERSCOPE)
67	—	2	CHIN CHECK — N.W.A. FEATURING SNOOP DOGG (PRIORITY)
68	—	1	UNTIL WE RICH — ICE CUBE FEAT. KRAYZIE BONE (LENCH MOB/BEST SIDE/PRIORITY)
69	—	1	NO LOVE (I'M NOT USED TO) — KEVON EDMONDS (RCA)
70	—	1	WHEN YOU THINK OF ME — ERIC BENET FEAT. ROY AYERS (WARNER BROS.)
71	72	4	LOW INCOME — WYCLEF JEAN (PRIORITY)
72	74	17	N 2 GETHER NOW — LIMP BIZKIT FEAT. METHOD MAN (FLIP/INTERSCOPE)
73	73	16	THE GREATEST ROMANCE EVER SOLD — ♀ (NPG/ARISTA)
74	—	1	DEAR LIE — TLC (LAFACE/ARISTA)
75	—	1	WHISPERS IN THE DARK — PROFYLE (MOTOWN)

◯ Records with the greatest airplay gains. © 2000 Billboard/BPI Communications

HOT R&B/HIP-HOP RECURRENT AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON	TITLE / ARTIST (IMPRINT/PROMOTION LABEL)
1	—	1	QUIET STORM — MOBB DEEP (LOUD/COLUMBIA)
2	1	7	FORTUNATE — MAXWELL (ROCK LAND/INTERSCOPE/COLUMBIA)
3	—	1	GIVE YOU WHAT YOU WANT (FA SURE) — CHICO DEBARGE (MOTOWN)
4	—	1	LOVE YOU LIKE I DID — 112 (BAD BOY/ARISTA)
5	6	14	IT'S GONNA RAIN — KELLY PRICE (DEF SOUL/ROCK LAND/INTERSCOPE)
6	3	3	BLING BLING — B.G. (CASH MONEY/UNIVERSAL)
7	4	15	WHERE MY GIRLS AT? — 702 (MOTOWN)
8	7	20	NO SCRUBS — TLC (LAFACE/ARISTA)
9	—	1	MY LOVE IS YOUR LOVE — WHITNEY HOUSTON (ARISTA)
10	8	45	TOO CLOSE — NEXT (ARISTA)
11	5	12	HAPPILY EVER AFTER — CASE (DEF SOUL/IDJMG)
12	20	11	ALL THAT I CAN SAY — MARY J. BLIGE (MCA)
13	11	15	BILLS, BILLS, BILLS — DESTINY'S CHILD (COLUMBIA)
14	2	3	GOT YOUR MONEY — OL' DIRTY BASTARD FEAT. KELIS (ELEKTRA/EEG)
15	13	5	GOTTA MAN — EVE (RUFF RYDERS/INTERSCOPE)
16	16	7	UNPRETTY — TLC (LAFACE/ARISTA)
17	10	18	ANYWHERE — 112 FEATURING LIL' Z (BAD BOY/ARISTA)
18	9	4	SATISFY YOU — PUFF DADDY FEAT. R. KELLY (BAD BOY/ARISTA)
19	21	43	DOO WOP (THAT THING) — LAURYN HILL (RUFFHOUSE/COLUMBIA)
20	15	8	NEVER GONNA LET YOU GO — FAITH EVANS (BAD BOY/ARISTA)
21	14	10	SO ANXIOUS — GINUWINE (550 MUSIC/EPIC)
22	12	2	15 MINUTES — MARC NELSON (COLUMBIA)
23	17	28	EX-FACTOR — LAURYN HILL (RUFFHOUSE/COLUMBIA)
24	18	13	WHAT YA WANT — EVE & NOKIO (RUFF RYDERS/INTERSCOPE)
25	—	1	STILL D.R.E. — DR. DRE FEAT. SNOOP DOGG (AFTERMATH/INTERSCOPE)

Recurrents are titles which have appeared on the Hot R&B/Hip-Hop Singles chart for more than 20 weeks and have dropped below the top 50.

R&B SINGLES A-Z

TITLE (Publisher — Licensing Org.) Sheet Music Dist.

17 24/7 (C-Town, BMI/White Rhino, BMI/TVT, BMI)
62 4, 5, 6 (Famous, ASCAP/Tunes On The Verge Of Insanity, ASCAP/Mo Better Grooves, ASCAP/Kandacy, ASCAP/Air Control, ASCAP/Honey From Missouri, ASCAP/Money Man, BMI/EMI April, ASCAP) HL
46 ANYTHING (Lil LuLu, BMI/EMI Blackwood, BMI/Hollis, BMI/Food, Water & Shelter, ASCAP/Copyright Control) HL
42 BABY DON'T CRY (KEEP YA HEAD UP II) (Joshua's Dream, BMI/Songs Of Universal, BMI/Jungle Fever, BMI/EMI Blackwood, BMI/Soulvang, BMI/Thug Nation, BMI/Suge, ASCAP/WB, ASCAP/Foxbeat, ASCAP/Universal, ASCAP) HL/WBM
28 BACK AT ONE (Cancelled Lunch, ASCAP/Universal-PolyGram International, ASCAP) HL/WBM
39 BACK THAT THANG UP (Money Mack, BMI)
43 BEAUTY (North Avenue, ASCAP/Manuiti L.A., ASCAP/Philip Weatherspoon, ASCAP)
65 BEST FRIEND (EMI April, ASCAP/Yellow Man, BMI/Butter Jinx, BMI/BMG, ASCAP) HL
82 BOUNCE (Cal-Rock, ASCAP/EMI Virgin, ASCAP)
22 BREATHE AND STOP (U Betta Like My Muzic, BMI/Zomba, BMI/Warner-Tamerlane, BMI/Stephanya, BMI) WBM
16 BRING IT ALL TO ME (B.K. Lawrence, BMI/Warner-Tamerlane, BMI/Cori Tiffani, BMI/Sony/ATV Songs, BMI/Copyright Control/Mawkeens, ASCAP/Sony/ATV Tunes, ASCAP) HL/WBM
41 CAN'T STAY (Cherry River, BMI/Songs Of DreamWorks, BMI/Gee Jaz, BMI/MaMa Bev's, BMI/Oh! God, ASCAP/Universal-PolyGram International, ASCAP)
32 CAUGHT OUT THERE (The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP) HL
80 CHIN CHECK (Gangsta Boogie, ASCAP/WB, ASCAP/Ain't Nuthin' Goin' On But Funking, ASCAP/My Own Chit, BMI/EMI Blackwood, BMI/MC Ren, ASCAP) HL/WBM
94 CREEP INN (Noontime, ASCAP/Chrysalis, ASCAP/Naked Under My Clothes, ASCAP/Them Damn Twins, ASCAP/Babyboy's Little, SESAC/Mijac, BMI/Warner-Tamerlane, BMI) HL/WBM
87 DAMN (SHOULD'VE TREATED U RIGHT) (Rodney Jerkins, BMI/EMI Blackwood, BMI/Fred Jerkins III, BMI/Ensign, BMI/LaShawn Daniels, ASCAP/EMI April, ASCAP/Slavery, BMI) HL
29 DANCIN' (DoWhatIGotta, ASCAP/WB, ASCAP/Eddie F., ASCAP/Rusty Knuckles, ASCAP/Belewa, ASCAP/Universal-PolyGram International, ASCAP/Zomba, ASCAP/Smokin' Sounds, ASCAP) WBM
55 DA ROCKWILDER (Wu-Tang, BMI/Careers-BMG, BMI/Dayna's Day, BMI/Funky Noble, ASCAP/Famous, ASCAP) HL
78 DEAR LIE (ECAF, BMI/Grung Girl, ASCAP)
23 DEEP INSIDE (Mary J. Blige, ASCAP/Universal-MCA, ASCAP/Lanoma, ASCAP/EMI April, ASCAP/Universal-Songs Of PolyGram International, BMI/GYZ, ASCAP) HL/WBM
21 DO IT AGAIN (PUT YA HANDS UP) (Lil Lu Lu, BMI/EMI Blackwood, BMI/Dayna's Day, BMI/Shukuri Al-Din, ASCAP/I Love KJ, ASCAP/All Money Is Legal, ASCAP) HL
98 EASY TO LOVE (Gosmoike, ASCAP/EMI April, ASCAP/Jobete, ASCAP) HL
63 F**K YOU (WB, ASCAP/Ain't Nuthin' Goin' On But Funking, ASCAP/My Own Chit, BMI/EMI Blackwood, BMI/In The Water, ASCAP/Loot On Loose Leaves, ASCAP/Big Yacht, ASCAP) HL/WBM
15 FORGOT ABOUT DRE (WB, ASCAP/Ain't Nuthin Goin' On But Funking, ASCAP/Hard Workin Black Folks, ASCAP/Famous, ASCAP/Eight Mile Style, BMI) HL/WBM
85 FREAKIN' IT (Jobete, ASCAP/Warner-Tamerlane, BMI/Bernard's Other, BMI/Sony/ATV Songs, BMI/Treyball, ASCAP/Slam U Well, ASCAP/12 & Under, BMI/Love R Loyalty, BMI/O'Brook, BMI) HL
18 G'D UP (Dimetime, ASCAP/EMI Blackwood, BMI/My Own Chit, BMI) HL
36 GET GONE (Naked Under My Clothes, ASCAP/Chrysalis, ASCAP/Baby's Little, ASCAP/KDH, ASCAP/Noontime, ASCAP) WBM
5 GET IT ON TONITE (Montell Jordan, ASCAP/Famous, ASCAP/Chubby, ASCAP/PLX, ASCAP/Tobalo, ASCAP/Levars Cribb, ASCAP/Warner/Chappell GmbH Germany/WB, ASCAP/Edition Lollipop, GEMA/Warner-Tamerlane, BMI) HL/WBM
70 GET RICH TO THIS (Organized Noize, BMI/Goodie Mob, BMI/Chrysalis, BMI/Stic Flo, BMI/Gnat Booty, ASCAP)
51 GET UP (Sony/ATV Songs, BMI/Jizop, BMI/EMI April, ASCAP/Eliza's Voice, ASCAP) HL
58 GIRLS ALL PAUSE (Antraphil, BMI/Sharon Hill, BMI/Bink Dog, SESAC)
96 GLADLY (Sybersong, ASCAP/Universal-MCA, ASCAP/Years Ahead, BMI/'Bout BuOda, ASCAP)
10 GOT TO GET IT (Da Ish, ASCAP/Al West, BMI/Copyright Control)
5 HE CAN'T LOVE U (Them Damn Twins, ASCAP/Babyboy's Little, SESAC/Noontime, ASCAP)
3 HOT BOYZ (Mass Confusion, ASCAP/WB, ASCAP/Virginia Beach, ASCAP) WBM
86 HOW MANY WANNA (White Rhino, BMI/DJ Irv, BMI/Slavery, BMI/Fox Film, BMI) HL
14 I DON'T WANNA (Naked Under My Clothes, ASCAP/Chrysalis, ASCAP/Scantz, SESAC/Noontime South, SESAC/KDH, ASCAP/Bubba Gee, BMI/Noontime Tunes, BMI) WBM
25 IF YOU LOVE ME (Mint Factory, ASCAP/EMI April, ASCAP) HL
35 I LEARNED FROM THE BEST (Realsongs, ASCAP) WBM
20 I LIKE IT (Cyptron, BMI/EMI Blackwood, BMI/Soundtron, BMI) HL
31 I NEED A HOT GIRL (Money Mack, BMI)
8 I WANNA KNOW (Zomba, ASCAP/Kiely, ASCAP/Conversation Tree, ASCAP/EMI April, ASCAP/Foray, SESAC/1972, SESAC) HL/WBM
83 KEYS (Shep And Shep, ASCAP/Hudson Jordan, ASCAP/Famous, ASCAP/Simplee Shan, ASCAP) HL
93 LAY WITH ME (Gamble-Huff, BMI/Jajapo, ASCAP/Rose Tree, ASCAP/Sina-Diamon, BMI/Milahn, ASCAP)
71 LEFT & RIGHT (Universal-PolyGram International, ASCAP/Ah-choo, ASCAP/Funky Noble, ASCAP/Famous, ASCAP/Wu-Tang, BMI/Careers-BMG, BMI/Zomba, BMI) HL/WBM
37 LEFT, RIGHT, LEFT (Tight 2 Def, ASCAP)
57 LET'S MAKE LOVE (2000 Watts, ASCAP/The Mother Chapter, ASCAP/Toni Robi, ASCAP/WB, ASCAP) WBM
91 LET'S NOT PLAY THE GAME (Muszewell, ASCAP/Sony/ATV Tunes, ASCAP/Gan Zmira, ASCAP/Famous, ASCAP) HL
100 LET'S TALK ABOUT (Blondie Rockwell, ASCAP/Ryde Or Die, ASCAP/Dead Game, ASCAP/Feelrs, ASCAP)
11 LOVE IS BLIND (Blondie Rockwell, ASCAP/Pent-I, ASCAP/Dead Game, ASCAP)
75 LOW INCOME (Sony/ATV Tunes, ASCAP/TeBass, BMI/Huss Zwingli, ASCAP)
36 MARIA MARIA (Sony/ATV Tunes, ASCAP/Huss Zwingli, ASCAP/TeBass, BMI/EMI Blackwood, BMI/Stellabella, ASCAP)
54 MR. TOO DAMN GOOD (Divided, BMI/Zomba, BMI/Lil' Mob, BMI/Warner-Tamerlane, BMI) WBM
94 MS. FAT BOOTY (Medina Sound, BMI/EMI Blackwood, BMI) HL
76 N 2 GETHER NOW (Zomba, ASCAP/Big Bizkit, ASCAP/Gifted Pearl, ASCAP/EMI April, ASCAP/Careers-BMG, BMI/Wu-Tang, BMI) HL/WBM
66 NASTRADAMUS (Ill Will, ASCAP/Zomba, ASCAP/Mawkeens, ASCAP/Dynatone, BMI/Unichappell, BMI) WBM
78 NO LOVE (I'M NOT USED TO) (Warner-Tamerlane, BMI/Bobbie And DJ, BMI) WBM
13 NO MORE RAIN (IN THIS CLOUD) (Universal-Songs Of PolyGram International, BMI/Lady Diamond, BMI/October 12th, ASCAP/Hitco South, ASCAP/EMI Full Keel, ASCAP/Universal-PolyGram International, ASCAP) WBM
12 NONE OF UR FRIENDS BUSINESS (Black Fountain, ASCAP/WB, ASCAP/Virginia Beach, ASCAP) WBM
45 NOTORIOUS B.I.G. (Big Poppa, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Essential Vibe, BMI/Janice Combs, BMI/EMI Blackwood, BMI/Colgems-EMI, ASCAP) HL
10 ONE NIGHT STAND (First N' Gold, BMI/Jucy Tyme, ASCAP)
52 PARTY UP (Boomer X, ASCAP/Swizz Beatz, ASCAP/Ruff Ryder-Dead Game, ASCAP)
81 RESURRECTION (PAPER, PAPER) (Ruthless Attack, ASCAP/Constructive Points, ASCAP/Mergela, ASCAP)
50 RYDE OR DIE, CHICK (Not Listed)
8 SAY MY NAME (EMI Blackwood, BMI/Rodney Jerkins, BMI/Ensign, BMI/Fred Jerkins III, BMI/Beyonce, ASCAP/Le Toya, ASCAP/Kelendria, ASCAP/LaTavia, ASCAP) HL
99 SOMETHING I CANNOT HAVE (2 Big Prod., ASCAP/Hee Bee Dooinit, ASCAP/WB, ASCAP/Armato, ASCAP/EMI April, ASCAP) HL/WBM
33 SPEND MY LIFE WITH YOU (India R., BMI/Universal-Songs Of PolyGram International, BMI/Putty Tat, BMI/Demontes, BMI/Paradise Forever, BMI/Warner-Tamerlane, BMI) HL/WBM
94 SPIT THESE BARS (Feelrs, ASCAP/Ryde Or Die, ASCAP/Who Oh, ASCAP/Dead Game, ASCAP)
56 STAY OR LET IT GO (Rodney Jerkins, BMI/EMI Blackwood, BMI/EMI April, ASCAP/Fred Jerkins III, BMI/Ensign, BMI/Cancelled Lunch, ASCAP/Universal-PolyGram International, ASCAP/Masong, ASCAP) HL
92 STEP TO THIS (Big P, BMI)
49 STILL IN MY HEART (Jungle Fever, BMI/EMI Solvang, BMI/EMI Blackwood, BMI/GC, ASCAP/Ghetto Fabulous, ASCAP) HL/WBM
81 STRAYED AWAY (Nate Loves Music, BMI/Michael Clemons, BMI/Shakia, BMI)
38 THA BLOCK IS HOT (Money Mack, BMI)
2 THANK GOD I FOUND YOU (Sony/ATV Songs, BMI/Rye Songs, BMI/EMI April, ASCAP/Flyte Tyme, ASCAP) HL
44 THAT'S WHAT I'M LOOKING FOR (Throwin' Tantrums, ASCAP/Air Control, ASCAP/EMI April, ASCAP/So So Def, ASCAP) HL
26 THE BEST MAN I CAN BE (EMI April, ASCAP/Flyte Tyme, ASCAP/Minneapolis Guys, ASCAP/Jibranda, ASCAP) HL/WBM
59 THE GREATEST ROMANCE EVER SOLD (Emancipated, ASCAP)
89 THINK OF YOU (Vanderpool, BMI/Q Of A Mil, ASCAP/Recoupable Tunes, ASCAP) HL
9 THONG SONG (Da Ish, ASCAP/Copyright Control/A Phantom Vox, BMI/Warner-Tamerlane, BMI/DESMOPHOBIA, ASCAP/Universal-PolyGram International, ASCAP) WBM
80 TREAT YOU LIKE A QUEEN (Ecstasoul, ASCAP/Chrysalis, ASCAP/Lorans Lee, ASCAP)
95 TRIFLIN' (Bink Dog, SESAC/One Shot Deal, SESAC/Careers-BMG, BMI/Cal Pow, BMI/A Stolen Peoples Music, ASCAP/Universal-MCA, ASCAP/Tam-Cat, BMI/Lean Slates, BMI) HL/WBM
53 TURN YOUR LIGHTS DOWN LOW (Fifty-Six Hope Road, ASCAP/Odnil, ASCAP/Universal-PolyGram International, ASCAP/Embassy, BMI/Dickiebird, BMI)
7 U KNOW WHAT'S UP (Eddie F., ASCAP/DoWhatIGotta, ASCAP/WB, ASCAP/Belewa, ASCAP/Universal-MCA, ASCAP/Anthony C., ASCAP/Rassmysteria, ASCAP/Rusty Knuckles, ASCAP) WBM
74 UNTIL WE RICH (Gangsta Boogie, ASCAP/WB, ASCAP/Golden Fingas, ASCAP) WBM
4 UNTITLED (HOW DOES IT FEEL) (Universal-PolyGram International, ASCAP/Ah-choo, ASCAP/First Echo, ASCAP) WBM
27 U UNDERSTAND (Money Mack, BMI)
47 VIVRANT THING (Zomba, ASCAP/Jazz Merchant, ASCAP) WBM
48 WE CAN'T BE FRIENDS (Hudson Jordan, ASCAP/Wixen, ASCAP/Famous, ASCAP/Almo, ASCAP) WBM
80 WE IN HERE (Funkmaster Flex, ASCAP/Boomer X, ASCAP/Swizz Beatz, ASCAP/Feelrs, ASCAP/Ruff Ryder-Dead Game, ASCAP/Blondie Rockwell, ASCAP/Jae'wons, ASCAP/Sheek Louchion, ASCAP) HL
24 WHAT'S MY NAME (Boomer X, ASCAP/Ruff Ryder-Dead Game, ASCAP/DJ Irv, BMI)
77 WHEN YOU THINK OF ME (India R., BMI/Universal-Songs Of PolyGram International, BMI/Putty Tat, BMI/Jajapo, ASCAP/Milahn, ASCAP)
72 WHISPERS IN THE DARK (Kiely, ASCAP/Zomba, ASCAP/WB, ASCAP/Tallest Tree, ASCAP) WBM
56 WHOA! (Still Diggin', ASCAP/BMG, ASCAP)
57 WHY YOU WANNA KEEP ME FROM MY BABY (Donril, ASCAP/Zomba, ASCAP/Blue Butter, BMI)
73 WILD OUT (Not Listed)
60 YOU CAME ALONG (EMI Blackwood, BMI/Rodney Jerkins, BMI/Ensign, BMI/Fred Jerkins III, BMI/Bev's Stuff, ASCAP/Pink Folder, ASCAP/Universal-MCA, ASCAP) HL
34 YOU CAN DO IT (Don One Eye Saunders, ASCAP/Gangsta Boogie, ASCAP/WB, ASCAP/Chicken Hawk, ASCAP) WBM
69 YOU OWN ME (Zomba, ASCAP/Ill Will, ASCAP/Mass Confusion, ASCAP)
40 YOUR CHILD (Tents Of Kedar, ASCAP/BMG, ASCAP/Hollow Thigh, ASCAP)
87 YOUR LETTER (Realsongs, ASCAP) WBM

Billboard. FEBRUARY 12, 2000

Hot R&B/Hip-Hop Singles Sales™

Compiled from a national sub-sample of POS (point of sale) equipped key R&B retail stores which report number of units sold to SoundScan, Inc. This data is used in the Hot R&B Singles chart. SoundScan®

THIS WEEK	LAST WEEK	WEEKS ON	TITLE / ARTIST (IMPRINT/PROMOTION LABEL)
1	1	11	NO. 1 — GET IT ON TONITE — MONTELL JORDAN (DEF SOUL/IDJMG) — 2 wks at No. 1
2	30	2	THANK GOD I FOUND YOU — MARIAH CAREY FEAT. JOE & 98 DEGREES (COLUMBIA)
3	2	13	HOT BOYZ — MISSY "MISDEMEANOR" ELLIOTT (THE GOLD MIND/EASTWEST/EEG)
4	3	11	HE CAN'T LOVE U — JAGGED EDGE (SO SO DEF/COLUMBIA)
5	4	9	I LIKE IT — SAMMIE (FREEWORLD/CAPITOL)
6	5	15	ONE NIGHT STAND — J-SHIN FEAT. LATOCHA SCOTT (SLIP-N-SLIDE/ATLANTIC)
7	64	2	MARIA MARIA — SANTANA FEATURING THE PRODUCT G&B (ARISTA)
8	6	8	G'D UP — SNOOP DOGG PRESENTS THA EASTSIDAZ (DOGG HOUSE/TVT)
9	8	9	DANCIN' — GUY (MCA)
10	7	11	YOU CAN DO IT — ICE CUBE (LENCH MOB/BEST SIDE/PRIORITY)
11	10	11	CAUGHT OUT THERE — KELIS (VIRGIN)
12	9	11	24/7 — KEVON EDMONDS (RCA)
13	—	1	BEST FRIEND — PUFF DADDY (BAD BOY/ARISTA)
14	14	17	LEFT, RIGHT, LEFT — DRAMA (TIGHT 2 DEF/TIGHT IV LIFE/ATLANTIC)
15	11	16	4, 5, 6 — SOLE FEAT. JT MONEY & KANDI (DREAMWORKS)
16	12	23	U KNOW WHAT'S UP — DONELL JONES (UNTOUCHABLES/LAFACE/ARISTA)
17	15	15	IF YOU LOVE ME — MINT CONDITION (ELEKTRA/EEG)
18	13	13	LEFT & RIGHT — D'ANGELO FEAT. METHOD MAN AND REDMAN (VIRGIN)
19	16	12	DOWN BOTTOM/SPIT THESE BARS — DRAG-ON & JUVENILE (RUFF RYDERS/INTERSCOPE)
20	19	33	SPEND MY LIFE WITH YOU — ERIC BENET FEATURING TAMIA (WARNER BROS.)
21	17	22	MY LOVE IS YOUR LOVE — WHITNEY HOUSTON (ARISTA)
22	21	22	15 MINUTES — MARC NELSON (COLUMBIA)
23	23	29	GET GONE — IDEAL (NOONTIME/VIRGIN)
24	18	3	YOU CAME ALONG — BEVERLY (YAB YUM/ELEKTRA/EEG)
25	22	17	THE GREATEST ROMANCE EVER SOLD — ♀ (NPG/ARISTA)
26	31	2	BOUNCE — MIRACLE (SOUND OF ATLANTA)
27	29	12	GET UP — AMEL LARRIEUX (550 MUSIC/EPIC)
28	20	19	STAY THE NIGHT — IMX (MCA)
29	24	8	KEYS — LATANYA (TVT)
30	25	21	IF I COULD TURN BACK THE HANDS OF TIME — R. KELLY (JIVE)
31	32	23	SIMON SAYS — PHAROAHE MONCH (RAWKUS/PRIORITY)
32	26	22	I WANT IT ALL — WARREN G FEAT. MACK 10 (G-FUNK/RESTLESS)
33	27	17	GIVE YOU WHAT YOU WANT (FA SURE) — CHICO DEBARGE (MOTOWN)
34	28	17	STEP TO THIS — MASTER P FEAT. D.I.G. (NO LIMIT/PRIORITY)
35	34	8	DO IT AGAIN (PUT YA HANDS UP) — JAY-Z (ROC-A-FELLA/DEF JAM/IDJMG)
36	39	25	JIGGA MY N**** — JAY-Z (ROC-A-FELLA/RUFF RYDERS/INTERSCOPE)
37	37	4	LAY WITH ME — DAMON (ASSORTED/PHILADELPHIA INTERNATIONAL)
38	33	16	NASTRADAMUS — NAS (COLUMBIA)
39	40	8	WHAT'S MY NAME — DMX (RUFF RYDERS/DEF JAM/IDJMG)
40	47	16	DAMN (SHOULD'VE TREATED U RIGHT) — SO PLUSH FEAT. JA RULE (DARKCHILD/EPIC)
41	43	15	DA ROCKWILDER — METHOD MAN/REDMAN (DEF JAM/IDJMG)
42	36	22	WE CAN'T BE FRIENDS — DEBORAH COX WITH R.L. (ARISTA)
43	41	18	GET NONE — TAMAR FEATURING J.D. & AMIL (DREAMWORKS)
44	44	19	U DON'T KNOW ME (LIKE U USED TO) — BRANDY (ATLANTIC)
45	46	8	GLADLY — SY SMITH (HOLLYWOOD)
46	42	21	HEARTBREAKER — MARIAH CAREY FEATURING JAY-Z (COLUMBIA)
47	69	9	STROKIN' 2000 — GRANDMASTER SLICE (WINGSPAN)
48	56	2	Y.O.U. — METHOD MAN/REDMAN (DEF JAM/IDJMG)
49	54	11	I'M JUST A BILL — IKE JACKSON PRESENTS TOM PAPER (1 447/HMC)
50	51	27	SOUTHERN GUL — ERYKAH BADU FEATURING RAHZEL (MOTOWN)
51	—	1	FREAKIN' IT — WILL SMITH (COLUMBIA)
52	48	25	UNPRETTY — TLC (LAFACE/ARISTA)
53	—	1	THE EXPRESS — TALIB KWELI & HI-TEK (RAWKUS)
54	—	3	STRAYED AWAY — TERRY DEXTER (UNIVERSITY/WARNER BROS.)
55	58	8	GOT TO GET IT — SISQO FEAT. MAKE IT HOT (DRAGON/DEF SOUL/IDJMG)
56	67	12	STILL D.R.E. — DR. DRE FEAT. SNOOP DOGG (AFTERMATH/INTERSCOPE)
57	49	29	IT'S ALL ABOUT YOU (NOT ABOUT ME) — TRACIE SPENCER (CAPITOL)
58	45	23	PIMPIN' AIN'T NO ILLUSION — UGK FEAT. KOOL ACE & TOO SHORT (JIVE)
59	55	9	BUMPIN' UGLIES — CHUCK SMOOTH (WINGSPAN)
60	—	1	THAT'S WHAT I'M LOOKING FOR — DA BRAT (SO SO DEF/COLUMBIA)
61	60	11	FLOSS, DON, ONE — HOT ONES (VACANT LOT/PRIORITY)
62	50	29	U-WAY (HOW WE DO IT) — YOUNGBLOODZ (GHET-O-VISION/LAFACE/ARISTA)
63	38	19	WHOLE LOT OF GANGSTAS DIE — FLEXX G (SHANTY TOWN/HOLLAND GROUP)
64	68	12	MS. FAT BOOTY — MOS DEF (RAWKUS/PRIORITY)
65	59	3	WHISPERS IN THE DARK — PROFYLE (MOTOWN)
66	57	16	BACK THAT THANG UP — JUVENILE (CASH MONEY/UNIVERSAL)
67	52	17	BLING BLING — B.G. (CASH MONEY/UNIVERSAL)
68	35	14	DOG FOOD — FORSHE FEAT. GEORGE CLINTON (HOLLAND GROUP)
69	—	1	CROOKIE MONSTER — AGALLAH (FAME/LANDSPEED/K-TEL)
70	—	25	DID YOU EVER THINK/HOME ALONE — R. KELLY (JIVE)
71	73	15	EGO TRIPPING — LT. STITCHIE FEAT. MAD LION (PRG/DEH TYME)
72	—	21	LUV AT FIRST SIGHT — CHILDREN OF DA GHETTO FEAT. SOULTRE (HOO-BANGIN'/PRIORITY)
73	—	20	YA DI YA — GINA THOMPSON FEAT. MISSY "MISDEMEANOR" ELLIOTT (EASTWEST/EEG)
74	—	19	TAKE A LICK — AKINYELE (VOLCANO/JIVE)
75	—	1	BUMPY KNUCKLES, BABY — BUMPY KNUCKLES (KJAC)

◯ Records with the greatest sales gains. © 2000 Billboard/BPI Communications and SoundScan, Inc.

G-Stone's Tosca Brings Relaxed Sound To Sophomore Set

Dance TRAX

by Michael Paoletta

BLISS: Three years ago, **Tosca** released its debut album. A collection of new tracks and previously released singles, "Opera" was one of 1997's most interesting post-club musical experiences. Tracks like "Fuck Dub Part 1 + 2," "Ambient Emely," and "Chocolate Elvis" tantalized with beat-wise aural sensations.

Last year, Tosca released "The Chocolate Elvis" remix collection, which featured reworkings of the "Elvis" track by many of Europe's finest beat*meisters*, including **Baby Mammoth, Bullitnuts, Rockers Hi-Fi,** and **Boozoo Bajou.**

On Feb. 22, Tosca's sophomore project, "Suzuki," will be issued via G-Stone, the Austrian label helmed by **Richard Dorfmeister** and **Peter Kruder.** The 12-song set will be promoted and distributed in the U.S. by New York-based Studio K7.

"With the new album, we created music that is somewhere in the middle of club music and background listening music," explains DJ Dorfmeister, who along with childhood friend **Rupert Huber** is the mastermind behind Tosca. "It's music for total relaxation, for chilling out."

The man's not kidding. An amalgamation of blunted hip-hop beats, lethargic dub, and jazz-skewed electronica, "Suzuki" is quite the sublime soundtrack for those spa- and sauna-induced moments.

While Dorfmeister is more known for his collaborations with Kruder (as **Kruder + Dorfmeister**), he says his work with Huber is just as important. "With Rupert, I'm able to show other sides of my musical personality," he explains.

"What's especially fun about Tosca is the tension between the two of us," says Huber, a classically trained musician. "I'm not a DJ, so I don't listen to the same music as Richard. For me, listening to club music is not part of the job."

In fact, Huber confesses that he rarely listens to dance music. "I like to discover different sounds," he says. "Anything from Indian recordings to weirdo CDs to old **Talking Heads.** I like the sound of expressionistic voices, especially when they are reduced."

"And that suits me fine," adds Dorfmeister, "because I don't like to make voices the dominant force. Rupert and I prefer productions where the voices are kept in the background."

With a Tosca tour in the planning stages, Dorfmeister confirms that he and Kruder are laying down the initial foundation for the next Kruder + Dorfmeister album.

"The new album will sound organically grown," Dorfmeister says. "We're not the quickest workers. For us, it's like working in a monastery or in the desert. If we do it, we do it properly. The same goes for Rupert and I."

QUEEN OF THE NIGHT: Androgynous club singer/performance artist and now actor (he appears in "Punks," which had its premiere at the Sundance Film Festival) **Kevin Aviance** spent the past few weeks trekking across Europe in support of his debut album, "Box Of Chocolates."

Now, with his feet (or in his case, pumps) back on American soil, the Wave Music recording artist wants nothing more than to share his thoughts on the global club community.

"Overseas, there's always a zest for something new," says the 6-foot-plus singer. "Europeans know their dance music inside and out. They love to party and go clubbing. There's a true club culture that exists there."

Aviance says the same isn't always true in his own New York backyard. "Things are truly messed up here," he notes. "Honestly, there was a time, not too long ago, when cluhland was fierce, when new DJs, new drag queens, new artists, and new creative people were in abundance."

Unfortunately, he says, "some people, some club owners totally ruined this atmosphere. And we're just now beginning to come out of the darkness. There are new clubs, and the girls are working again—that's always a good sign."

A good sign, perhaps, but Aviance also believes that clubs in the U.S. are no longer exclusively about the music. "It's about the money," he says. "Most people in the clubs aren't even aware of what music's being played. Of course, there's no club without the music."

Aviance blames this situation on the lack of timeless, classic songs. "Where are songs like **[Those Guys']** 'Tonite,' **[Frankie Knuckles']** 'The Whistle Song,' and **[Sounds Of Blackness']** 'The Pressure'?" he asks. "Classic songs like these, which are still played years after their release, aren't being made today. Most of today's club records will not have the same type of longevity. I always try to make my songs classic-sounding."

"Box Of Chocolates" has spawned several dancefloor hits, including "Din Da Da" and "Rhythm Is My Bitch," which peaked on Billboard's Hot Dance Music/Club Play chart at No. 1 and No. 2, respectively.

In early April, Wave will have Aviance's new single—the **Gomi**-produced "Dance For Love"—in stores.

A disco-drenched pop/houser, "Dance For Love" will spotlight remixes by **Eric Kupper, Hex Hector,** and disco legend **Tom Moulton.** Promotional 12-inches should be circulating by mid-March.



When Martin Sings. King Britt is busy in the studio putting the finishing touches on his sophomore album, "Re-Member's Only." While his sterling debut, "When The Funk Hits The Fan," reveled in all things '70s, the new set finds the artist delving into the sounds of the electro-hued decade that followed. Forthcoming on Ovum Records, "Re-Member's Only" features many guest artists, including such '80s icons as Alison Moyet and Martin Fry. Shown in the studio, from left, are Britt and Fry, whose signature vocals appear on the track "One And Only." (Photo: Amanda Jones)

The Dance Trax HOT PLATE

•**Bini & Martini,** "Happiness" (Azuli U.K. single). Guaranteed to put a smile on the face and a swivel in the hips, "Happiness" is a musical marriage between two classics: **Cuba Gooding's** "Happiness Is Just Around The Bend" and **Sylvester's** "I Need You." Mixes by **David Morales** and **Jeremy B.** are included. Hands down, *the* single of the week!

•**RH Factor Featuring Big Papo J.,** "Livin' " (acetate). RH Factor—aka New Yorkers **Michael Hacker** and **Michael Rosenman**—deliver the goods on this scorching Garage-etched disco/houser. What's most amazing is that it has no label to call home. Perhaps this will now change.

•**Astrolrax,** "It's Over" (Defected U.K. single). A rubbery bassline, retro guitar licks, and ebony-hued vocals form the solid foundation of this sublime piece of house music.

•**Black Man,** "Mi Casa" (Under the Counter U.K. EP). Standout tracks include the deep house vibe of "I'm A Black Man" and the carnival-infused escapades of "Mi Casa Latina."

•**Delicious Inc. Meets Sandy Rivera Featuring LT Brown,** "Free Call" (Purple Music Switzerland single). A massive underground jam from last year, "Free Call" now features deft remixes by **Kings Of Tomorrow** member Sandy Rivera, who replaced the track's original diva vocals with the **D Train**-hued stylings of Brown.

•**Big Sexy Featuring Peter Funk & Kevin Yost,** "Another World" (i! Records single). With wicked synth patterns, jazzy keyboards, and a molasses-soaked male chant, this very fine collaboration between tech house pioneer Funk and old-school house maverick Yost couldn't have been titled anything else.

•**Mateo + Matos,** "Got A Message" (Glasgow Underground U.K. single). The second single culled from the act's album, "The Many Shades of Mateo + Matos," "Got A Message" receives a major overhauling from Toronto's **DJ Sneak.**

•**Todd Edwards,** "Look Out" (i! Records single). Snappy disco flashbacks are in abundance on Edwards' latest underground jam.

Billboard HOT Dance Breakouts

FEBRUARY 12, 2000

CLUB PLAY

1. **LA LA LA** THE FRESHMAKA MOONSHINE
2. **SENSE OF DANGER** PRESENCE FEAT. SHARA NELSON PAGAN IMPORT
3. **PRAISE THE DJ** PUSAKA TOMMY BOY SILVER LABEL
4. **SHACKLES** MARY MARY C2
5. **ALIVE** JENNIFER BROWN RCA

MAXI-SINGLES SALES

1. **TOO FAKE** THE CHARLATANS UK VS. THE CHEMICAL BROTHERS BEGGARS BANQUET
2. **GET GET DOWN** PAUL JOHNSON MOODY
3. **CARNAVAL DE SAO VICENTE** CESARIA EVORA WAVE
4. **O FORTUNA** SPIRITUAL PROJECT SAIFAM-MEGAHIT
5. **TUVA GROOVE** ONDAR F-111

Breakouts: Titles with future chart potential, based on club play or sales reported this week.

Romanthony Releases 1st Proper Album

NEW YORK—Singer/songwriter/musician/producer/DJ Romanthony (nee Anthony Moore) is one of clubland's most enigmatic—and misunderstood—citizens.

Since the early '90s, the New Jersey-based artist has deftly defied categorization by releasing one eclectic production after the next—all of which were released on his own label, BlackMale Records. Titles like "Ministry Of Love," "Let Me Show You Love," "Falling From Grace," and "Now You Want Me" were—and remain—staples of the underground club scene.

On March 13, Romanthony will enter the next phase of his career when Glasgow Underground U.K. releases his first proper album, "R.Hide In Plain Site." In the U.S., the album will be promoted and distributed by New York-based Studio K7.

A musical merry-go-round of beats and rhythms, the 11-track set offers acidic breakbeats ("Countdown 2000"), vocal club jams ("Wreck"), old school-meets-new school funk ("Feel Ya Love"), deep house excursions ("Down 4 U"), hip-hop ("Count Da Ways"), "Do Me Baby"-era Prince ("? $ Luv [What Price Love]"), filtered disco loops ("Floorpiece"), and laid-back jungle ("Faraway").



ROMANTHONY

"Since I began making music, I've attempted to create a sound," explains Romanthony, whose songs are published by 2Peters Music (Amsterdam). "Like the early days of Prince, I like my productions to represent a variety of styles. Dance music offers so many possibilities. I don't feel like I need to be locked into one sound. Unfortunately, many artists, producers, and DJs don't feel the same way."

Such comments are music to the ears of Kevin McKay, owner and director of Glasgow Underground. "He really fills a gap between the shiny disco of Arman Van Helden and the more P-funk house of the Basement Jaxx," says McKay.

"Not only is Romanthony a great songwriter," adds McKay, "but he's a great producer, too. For clubgoers, he is quite a unique phenomenon—they either love him or hate him."

According to McKay, the set's first single, "Bring U Up," will he in stores April 17. The follow-up single, "Wreck," is scheduled for release June 19.

In addition to promoting Romanthony heavily to club and radio DJs and specialty retailers, Glasgow Underground will take advantage of its Web site, www.glasgowunderground.com.

Currently being overhauled and reconstructed, the Web site—once it's up and running—will offer clips of various tracks from "R.Hide In Plain Site."

Many club punters were first

(Continued on next page)

Billboard® HOT DANCE MUSIC™

FEBRUARY 12, 2000

CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE / IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
				◄ No. 1 ►	
1	3	5	6	**TEMPERAMENTAL** ATLANTIC PROMO — 1 week at No. 1	EVERYTHING BUT THE GIRL
2	2	3	9	**I'M OUTTA LOVE** DAYLIGHT PROMO/EPIC †	ANASTACIA
3	4	11	4	**I LEARNED FROM THE BEST** ARISTA PROMO †	WHITNEY HOUSTON
4	6	7	10	**RHYTHM DIVINE** INTERSCOPE 497226 †	ENRIQUE IGLESIAS
5	1	2	9	**TAKE A PICTURE** F-111 44788/REPRISE †	FILTER
6	7	9	8	**BLUE (DA BA DEE)** REPUBLIC 156638/UNIVERSAL †	EIFFEL 65
7	12	13	8	**HORNY HORNS** GROOVILICIOUS 204/STRICTLY RHYTHM	PERFECT PHASE
8	11	12	9	**(I) GET LOST** REPRISE 44783 †	ERIC CLAPTON
9	5	1	12	**THAT SOUND** STRICTLY RHYTHM 12576 †	MICHAEL MOOG
10	8	8	10	**DON'T STOP** FRESKANOVA 219/MAMMOTH †	FREESTYLERS
11	10	6	11	**ABOVE THE CLOUDS** TOMMY BOY 2053	AMBER
12	15	23	8	**AL-NAAFYISH (THE SOUL)-Y2K MIXES** CUTTING 445	HASHIM
13	23	33	4	**STOP PLAYING WITH MY MIND** STRICTLY RHYTHM 12585	BARBARA TUCKER
14	20	27	4	**UP IN FLAMES** C2 PROMO/COLUMBIA †	SATOSHI TOMIIE
15	18	25	6	**I SEE YOU BABY** JIVE ELECTRO 42646/JIVE	GROOVE ARMADA
16	9	4	12	**TAKE ME LOVE ME (SQUEEZE ME BABY)** GROOVILICIOUS 202/STRICTLY RHYTHM	FRIBURN & URIK
17	28	42	3	**SSST...(LISTEN)** NERVOUS 20406	JONAH
18	13	10	11	**VOID (I NEED YOU)** TOMMY BOY SILVER LABEL 2049/TOMMY BOY	CATAPILA
19	21	26	6	**I BELIEVE IN LOVE** IMAGO PROMO/WARNER BROS. †	PAULA COLE BAND
20	27	38	4	**PLANET LOVE** JELLYBEAN 2578	TAYLOR DAYNE
21	14	14	11	**LISTEN TO THE PEOPLE** VITAL 2000	SMALL VOICES CALLING FEATURING MARTHA WASH
22	26	29	5	**DAMMIT JANET** GROOVILICIOUS 209/STRICTLY RHYTHM	PANTS & CORSET
23	34	40	4	**YOU'RE WHERE I BELONG** MOTOWN PROMO/UNIVERSAL †	TRISHA YEARWOOD
				◄ Power Pick ►	
24	38	46	3	**WHEN THE HEARTACHE IS OVER** VIRGIN PROMO †	TINA TURNER
25	24	20	10	**NEVER DANCE** ATLANTIC 84633	LINOA EDER
26	31	39	4	**STOP THE ROCK** 550 MUSIC 79313/EPIC †	APOLLO FOUR FORTY
27	32	37	5	**MAKE SOME NOISE** JELLYBEAN 2575	MIKE SKI
28	25	19	13	**DOV'E L'AMORE** WARNER BROS. 44774	CHER
29	39	50	3	**MOVE YOUR BODY** JELLYBEAN 2560	JOHNNY VICIOUS FEAT. JUOY ALBANESE
30	42	—	2	**THERE YOU GO** LAFACE PROMO/ARISTA †	PINK
31	30	24	8	**MOVE YOUR BODY** WAAKO 1291	OSIO
32	17	17	14	**AIN'T THAT A LOT OF LOVE** EASTWEST 67014/EEG	SIMPLY RED
				◄ Hot Shot Debut ►	
33	NEW ▶		1	**THE CHASE** LOGIC 73087 †	GIORGIO MORODER VS. JAM & SPOON
34	33	35	6	**CAN'T HELP IT** TWISTED PROMO/MCA	FUNKY GREEN DOGS
35	40	48	3	**ALRIGHT** TOMMY BOY SILVER LABEL 2056/TOMMY BOY	RICHARD "HUMPTY" VISSION FEAT. OEVON'E
36	22	22	12	**WAKE UP** NERVOUS 20362	DAWN TALLMAN
37	16	16	14	**SUPERSONIC** WORK 79307/550-WORK †	JAMIROQUAI
38	46	—	2	**BARBER'S ADAGIO FOR STRINGS** MAVERICK PROMO/WARNER BROS.	WILLIAM ORBIT
39	47	—	2	**LOVE WILL FIND YOU (LLEGAR A TI)** SONY DISCOS PROMO †	JACI VELASQUEZ
40	35	28	9	**DEEP IN U** JELLYBEAN 2571	AL E MOOD
41	44	47	9	**YOU WON'T SEE ME CRY** RISK 017/PLASTIK	MARKUS SCHULZ
42	16	16	14	**ALL AROUND THE WORLD** JELLYBEAN 2562	SOUL SOLUTION FEATURING CAROLYN HARDING
43	NEW ▶		1	**HERE I AM** DEFINITY 007	BOBBY D'AMBROSIO FEATURING KELLI SAE
44	NEW ▶		2	**THINK IT OVER** JELLYBEAN 2556	JENNIFER HOLLIDAY
45	29	16	13	**FLY AWAY (BYE BYE)** PLAYLAND 53571/PRIORITY	EYES CREAM
46	35	37	16	**LA MOUCHE** ASTRALWERKS 6283	CASSIUS
47	NEW ▶		1	**JUMP FOR JOI (THE MILLINEUM MIXES)** NERVOUS 20417	JOI CARDWELL
48	45	49	5	**HE'S ALL I WANT** V2 97061	ANGELMOON
49	NEW ▶		1	**LET NO MAN PUT ASUNDER** MCA PROMO	MARY J. BLIGE
50	NEW ▶		1	**WHAT A GIRL WANTS** RCA PROMO †	CHRISTINA AGUILERA

MAXI-SINGLES SALES

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE / IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
				◄ No. 1 ►	
1	1	1	38	**SEXUAL (LI DA DI)** (T) (X) TOMMY BOY 381 † — 17 weeks at No. 1	AMBER
				◄ Greatest Gainer ►	
2	49	—	2	**MARIA MARIA** (T) (X) ARISTA 13774 †	SANTANA FEATURING THE PRODUCT G&B
3	2	—	2	**SHAKE YOUR BON-BON** (T) (X) C2/COLUMBIA 79334/CRG †	RICKY MARTIN
4	4	24	8	**ABOVE THE CLOUDS** (T) (X) TOMMY BOY 2053	AMBER
5	3	42	3	**TAKE A PICTURE** (T) (X) F-111/REPRISE 44788/WARNER BROS. †	FILTER
6	5	—	2	**PUSH IT** (T) (X) WARNER BROS. 44782 †	STATIC-X
7	7	2	20	**I NEED TO KNOW** (T) (X) COLUMBIA 79251/CRG †	MARC ANTHONY
8	9	3	14	**ALL OR NOTHING/DOV'E L'AMORE** (T) (X) WARNER BROS. 44774 †	CHER
9	13	14	15	**SUN IS SHINING** (T) (X) EDEL AMERICA 005880 †	BOB MARLEY VS. FUNKSTAR DE LUXE
10	8	4	12	**NEW YORK CITY BOY** (T) (X) PARLOPHONE 35014/SIRE †	PET SHOP BOYS
11	16	10	8	**GET IT ON TONITE** (T) DEF SOUL 562576/IDJMG †	MONTELL JORDAN
12	10	5	64	**BELIEVE** (T) (X) WARNER BROS. 44576 †	CHER
13	12	6	29	**BOOM, BOOM, BOOM, BOOM!!** (T) (X) GROOVILICIOUS 089/STRICTLY RHYTHM †	VENGABOYS
14	15	9	75	**SUAVEMENTE** (T) (X) SONY DISCOS 82795 †	ELVIS CRESPO
15	11	8	10	**THE GREATEST ROMANCE EVER SOLD** (T) (X) NPG 13749/ARISTA †	☨
16	14	11	9	**HE'S ALL I WANT** (T) (X) V2 97061	ANGELMOON
17	17	12	9	**SUN IS SHINING (THE REMIXES)** (T) (X) TUFF GONG/PALM PICTURES 7023/RYKODISC	BOB MARLEY
18	18	13	88	**PUSSY** (T) (X) ANTLER SUBWAY 1031/NEVER	LOROS OF ACID
19	22	—	2	**SSST...(LISTEN)** (T) (X) NERVOUS 20406	JONAH
20	6	7	4	**I SEE YOU BABY** (T) (X) JIVE ELECTRO 42646/JIVE	GROOVE ARMADA
21	20	17	52	**BLUE MONDAY** (T) (X) F-111/REPRISE 44555/WARNER BROS. †	ORGY
22	25	23	7	**MAMBO ITALIANO** (X) JELLYBEAN 2576	WISEGUY ORCHESTRA
23	21	16	25	**9PM (TILL I COME)** (T) (X) RADIKAL 99004 †	ATB
24	23	19	14	**POKEMON THEME** (X) ROBBINS 72038	POKEMON THEME
25	24	18	31	**I WILL GO WITH YOU (CON TE PARTIRO)** (T) (X) EPIC 79202 †	DONNA SUMMER
26	27	21	71	**MUSIC SOUNDS BETTER WITH YOU** (X) ROULE 38561/VIRGIN †	STAROUST
27	28	29	3	**LOVER** (T) (X) ANTLER SUBWAY 6055/NEVER	LORDS OF ACID
28	26	26	8	**BLUE (DA BA DEE)** (T) REPUBLIC 156638/UNIVERSAL †	EIFFEL 65
29	30	20	16	**ALL IS FULL OF LOVE** (X) ELEKTRA 63723/EEG †	BJORK
30	19	15	23	**MY LOVE IS YOUR LOVE** (T) (X) ARISTA 13729 †	WHITNEY HOUSTON
31	29	32	85	**PLASTIC DREAMS (REVISITED)** (T) (X) EPIDROME 78758/EPIC †	JAYOEE
32	33	25	39	**STRONG ENOUGH** (T) (X) WARNER BROS. 44644 †	CHER
33	RE-ENTRY		7	**I DO BOTH JAY & JANE** (T) (X) AUREUS 431/WARLOCK	LA RISSA
				◄ Hot Shot Debut ►	
34	NEW ▶		1	**IT FEELS SO GOOD** (T) FARM CLUB/REPUBLIC 156247/UNIVERSAL †	SONIQUE
35	36	30	21	**SITUATION/DON'T GO (1999 MIXES)** (T) (X) KINETIC/REPRISE 44740/WARNER BROS.	YAZ
36	32	27	93	**MY ALL/FLY AWAY (BUTTERFLY REPRISE)** (M) (T) (X) COLUMBIA 78822/CRG †	MARIAH CAREY
37	46	46	16	**WAITING FOR TONIGHT** (T) WORK 79292/550-WORK †	JENNIFER LOPEZ
38	34	34	9	**VOID (I NEED YOU)** (T) (X) TOMMY BOY SILVER LABEL 2049/TOMMY BOY	CATAPILA
39	35	28	2	**ANOTHER WAY/AVENUE** (T) (X) MUTE 9098 †	PAUL VAN DYK
45	40	—	53	**ALL I HAVE TO GIVE** (T) (X) JIVE 42563 †	BACKSTREET BOYS
41	39	28	20	**HEARTBREAKER** (T) (X) COLUMBIA 79261/CRG †	MARIAH CAREY FEATURING JAY-Z
42	41	38	46	**IT'S OVER NOW** (T) (X) ARISTA 13656 †	DEBORAH COX
43	39	37	52	**I STILL BELIEVE** (M) (T) (X) COLUMBIA 79104/CRG †	MARIAH CAREY
44	38	35	29	**BODYROCK** (T) (X) V2 27595 †	MOBY
45	46	41	27	**RED ALERT** (T) (X) XL/ASTRALWERKS 6273/CAROLINE †	BASEMENT JAXX
46	39	—	2	**COMMUNICATION (SOMEBODY ANSWER THE PHONE)** (T) (X) TOMMY BOY SILVER LABEL 2063/TOMMY BOY †	MARIO PUI
42	45	39	28	**WINDOWLICKER** (X) WARP 35007/SIRE †	APHEX TWIN
44	41	35	20	**FIVE FATHOMS (LOVE MORE)** (T) (X) ATLANTIC 84530/AG †	EVERYTHING BUT THE GIRL
49	RE-ENTRY		26	**BAILAMOS** (T) (X) OVERBROOK 497104/INTERSCOPE †	ENRIQUE IGLESIAS
50	NEW ▶		1	**ROOTS MANUVA DUSTED** (T) (X) HIGHER GROUND/COLUMBIA 79335/CRG †	LEFTFIELD

◯ Titles with the greatest sales or club play increases this week. Power Pick on Club Play is awarded for the largest point increase among singles below the top 20. Greatest Gainer on Maxi-Singles Sales is awarded for the largest sales increase among singles anywhere in the top 50. † Videoclip availability. Catalog number is for vinyl maxi-single, or CD maxi-single if vinyl is unavailable. On Sales chart: (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (X) CD maxi-single availability. © 2000. Billboard/BPI Communications.

ROMANTHONY RELEASES FIRST PROPER ALBUM

(Continued from preceding page)

introduced to Romanthony in 1995 when Azuli Records U.K. released "Romanworld," a two-disc collection of his underground jams. "At the time, people thought it was a big stretch, like 'Who's this guy putting out this album?' " recalls Romanthony.

In 1998, "Do You Think You Can Love Me" by Romanthony Presents Naida was a featured track on the compilation "Respect Is Burning, Volume 2." And then last year, Roulé Records—the French label helmed by Daft Punk member Thomas Bangalter—issued Romanthony's "Hold On." At the same time, Glasgow Underground released the album "Instinctual." A collaboration between Romanthony and DJ Predator, it focused on filtered disco and progressive house.

Last November, the self-managed Romanthony played his first live show at the Arches in Glasgow, Scotland. On Friday (11), he is scheduled to perform at the Fabric club in London. With a four-piece band in tow, Romanthony is scheduled to perform at numerous music festivals in Europe throughout the summer.

Not one to relax for too long, Romanthony is also involved in many side projects. One is an album, "Fat Pussy Cat," which is a collaboration between Romanthony and R&B vocalist Cherie Dennis. Scheduled for a May release, it will be preceded by the vocal house single "Find A Way" in March.

He's also working with two MCs—Lancelot and Cheeba—on two separate hip-hop projects. "Another Predator project is in the works, too," he says.

Although he can't name song titles, Romanthony confirms that he worked with Daft Punk on two songs for the act's sophomore album. "I co-produced two tracks and also sang on them," he says. "While one of the tracks is more typical of the group, the other is a vocal Garage throwback.

"Whether I'm working alone or with others," adds Romanthony, "it's always about the individual song and creating the best piece of music possible."

Romanthony is booked by Asya Shein of Toronto-based M1R Media for North America; Anna Knaup of Amsterdam-based Anna Agency handles all other territories.

MICHAEL PAOLETTA



Clive & Co. Arista/Nashville recording stars Brooks & Dunn were congratulated by Clive Davis and Diana Ross after winning the favorite country band award at the 27th annual American Music Awards show Jan. 17 in Los Angeles. Shown, from left, ars Kix Brooks, Ross, Ronnie Dunn, and Davis.

Parmley Takes Act Back To Bluegrass

Continental Divide Drops New Pinecastle Set, Minus Vestal

BY DEBORAH EVANS PRICE

NASHVILLE—Sometimes the best way to forge ahead is to take a look back. When Continental Divide's David Parmley and Scott Vestal parted ways, Parmley opted to take the band back to a more traditional bluegrass flavor—reminiscent of his early days in the Bluegrass Cardinals.

The result is "There'll Always Be A Rocking Chair," the band's fourth album, due March 21 on Orlando, Fla.-based Pinecastle Records.

Parmley and Vestal parted ways in September 1998 after working together for five years. Parmley continued to helm Continental Divide, and Vestal is working on a jazz album for Pinecastle and touring with the John Cowan Band.



CONTINENTAL DIVIDE

According to Parmley, there were several reasons for the split, including differing opinions over musical direction. "I was wanting to go back to a more traditional sound, kind of like I did with the Bluegrass Cardinals," he says of the group he performed with for 17 years. "Scott is very innovative, kind of in the Bela Fleck-type, New Grass Revival-type of thing. It was time for a change. We had some good years together, and before we'd wind up hating each other, it was just a good idea to split."

Pinecastle VP of marketing Will Gailey says the parting has been beneficial for both musicians. "Scott is playing now with John Cowan, who is known for progressive bands. So it really came at an opportune time," he says of the split. "Scott was able to do what he really wanted to do, and David's heart is in traditional music. A lot of his fans were coming up to him saying, 'We like what you're doing, but we really miss the Bluegrass Cardinals stuff.' So when Scott got this opportunity, it was time for David to make a complete change."

Parmley went in the studio to begin the next chapter in Continental Divide's career with new bandmates Danny Barnes on mandolin, Elmer Burchett on banjo, Steve Day on fiddle, and original

(Continued on page 32)

Faith Hill Bowls Over Crowd With Anthem; The U.K. & Ireland Host Country Festivals

Nashville Scene™

by Chet Flippo

SIMPLY SUPER: Faith Hill's rendition of the national anthem at the Super Bowl was very much the performance of her career; she superbly nailed a notoriously difficult song. One wonders if it was due to her rising to the occasion, due to the production by David Foster, or due to the fact that she was sporting a sparkling $1 million rock on her finger. Or all three.



HILL

The bauble in question is the 15-carat, pear-shaped Ashford Diamond, which was loaned to her by Ashford.com for a charity promotion to benefit NFL Youth Education Town and the NFL/YET Summerhill Project.

THREE major country festivals are set for April in the U.K. and Ireland. Staged by Asgard Promotions' Paul Fenn, the fests are set for April 22 at the London Arena, April 23 at Scotland's Glasgow SECC, and April 26 at Dublin's the Point.

The artist package for the shows comprises **Reba McEntire, Ricky Skaggs & Kentucky Thunder, Jo Dee Messina** and **Brad Paisley**.

The London show, dubbed "The BBC Radio 2 Country Festival," marks the first such multi-artist country music event in that city in 10 years.

COLLEGE DAYS: The Country Music. Assn. (CMA) will host a special educational panel during the National Assn. for Campus Activities' convention in Boston from Feb. 16-20 at Boston's Marriott Copley Place. The CMA's "Presenting Country Music On Campus" panel is set to begin at 10:30 a.m. Feb. 17 and will feature BNA artist **Jason Sellers** and Eminent Records artist **Jon Randall**. The CMA will also staff a booth throughout the convention.

ADDED ATTRACTIONS: **Dwight Yoakam** will headline a benefit show for **Kinky Friedman's** Utopia Animal Rescue Ranch on March 25. The concert, to be held at John T. Floore's Country Store in Helotes, Texas (outside San Antonio), is called a "Bonefit" and finances the animal rescue ranch Friedman established in Utopia, Texas, that takes in stray and unwanted animals. Friedman will also perform, along with several surprise guests. Previous Bonefit performers include **Jerry Jeff Walker, Joe Ely, Lee Roy Parnell, Jimmie Dale Gilmore,** and **James McMurtry**; **Willie Nelson** is on Utopia's board of directors.

ON THE ROW: At ASCAP, **John Briggs** and **Pat Rolfe** are both promoted to VP, membership group. **Ralph Murphy** is upped to VP, international and domestic, membership group, and **Mike Doyle** is promoted to membership representative.



Simon Renshaw and **Nick Hunter's** new label, Audium Entertainment, signs **Billy Swan** and **Ricky Van Shelton** to exclusive recording contracts.

Other signings: **Billy Ray Cyrus** to Monument Records. **Liz Hengber** re-inks with Starstruck Writers Group. **Robert Earl Keen** signs with the Steve Hoiberg Organization for exclusive artist management.

Our condolences to **Alan Jackson,** who lost his father, **Eugene Jackson,** Jan. 31, at age 73. In honor of his wishes, many radio stations across the country played Alan's song "Home" at 5 p.m. EST Feb. 1. The song, which appeared on his debut album, was written by Alan in honor of his parents.

Fave Australian songstress **Kasey Chambers** won Country Music Assn. of Australia (CMAA) top album and female artist of the year honors at the CMAA Awards show Jan. 29 in Tamworth. Performers included **Jo Dee Messina** and **Sherrié Austin.** Chambers is expected to announce a U.S. record deal soon.

Clay Walker will appear in a 15-minute film short based on his new single, "The Chain Of Love." Timed for a Valentine's Day release, the single inspired Walker's label, Giant, to commission the short, which will be shown at special events coordinated by radio stations. Footage from the film will be used for a music video for the single and for streaming video on Walker's Web site.

Gibson, McGraw, BNA Win Big At American Songwriter Ceremony

NASHVILLE—Susan Gibson was named country songwriter of the year by American Songwriter magazine for the Dixie Chicks hit "Wide Open Spaces." "Amazed," co-written by Marv Green, Aimee Mayo, and Chris Lindsey, was the country song of the year.

Additional country music winners were Tim McGraw, artist of the year; Hamstein Music Group, publisher of the year; Dann Huff, producer of the year; and BNA, label of the year.

R. Kelly was named songwriter of the year in the ceremony held Jan. 27 in BMI's Nashville office, marking the magazine's 11th annual awards presentation. This was Kelly's second win, duplicating his 1994 honor.

The award was for "Fortunate," which was at the top of the R&B charts for eight weeks, and "I'm Your Angel," at the top of the pop charts for six weeks.

Kelly was also named producer of the year, R&B songwriter of the year, and pop songwriter of the year. "Nobody's Supposed To Be Here," written by Shep Crawford and Montell Jordan, was the magazine's song of the year as well as R&B song of the year.

EMI April was awarded publisher of the year. Deborah Cox received artist of the year accolades, and Arista was the record label of the year.

Steven Curtis Chapman was named Christian songwriter of the year, and his song "Speechless," co-written with Geoff Moore, was named Christian song of the year. Other Christian award winners were Sparrow, publisher of the year and label of the year; Brown Bannister, producer of the year; and Avalon, artist of the year.

Pop category winners, in addition to Kelly's songwriter of the year honors, were "I'm Your Angel," written by R. Kelly, song of the year; EMI April, publisher of the year; Rodney Jerkins, producer of the year; Monica, artist of the year; and Arista, label of the year.



McGRAW

In the R&B category, "Nobody's Supposed To Be Here" was song of the year, Famous Music and Wixen Music tied for publisher of the year, She'kspere was producer of the year, Deborah Cox was artist of the year, and Arista was label of the year.

Winners were chosen by monitoring and computing the songs reaching No. 1 on the pop, country, and R&B charts in Billboard magazine, and on the Christian music charts in CCM Update, from the period Sept. 20, 1998, to Sept. 4, 1999.

In addition to the American Songwriter Professional Awards, the magazine also presented its lyric winner of the year honors to Randy Moomaw of Nashville, whose winning lyric was "In 1963."

Billboard TOP COUNTRY ALBUMS™

FEBRUARY 12, 2000

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST / IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
				No. 1		
1	1	1	22	**DIXIE CHICKS** ▲ MONUMENT 69678/SONY (7.98 EQ/11.98)	13 weeks at No. 1 FLY	1
2	2	2	117	**SHANIA TWAIN** ◆[16] MERCURY 536003 (10.98/17.98)	COME ON OVER	1
3	3	4	12	**FAITH HILL** ▲[2] WARNER BROS. 47373/WRN (11.98/17.98)	BREATHE	1
				Greatest Gainer		
(4)	27	28	15	**ANNE MURRAY** STRAIGHTAWAY 20231 (14.98/19.98)	WHAT A WONDERFUL WORLD	4
5	5	6	35	**LONESTAR** ▲ BNA 67762/RLG (10.98/16.98)	LONELY GRILL	3
6	4	5	39	**TIM MCGRAW** ▲[2] CURB 77942 (10.98/17.98)	A PLACE IN THE SUN	1
7	6	3	3	**MARK WILLS** MERCURY 546290 (11.98/17.98)	PERMANENTLY	3
8	7	7	105	**DIXIE CHICKS** ▲[3] MONUMENT 68195/SONY (10.98 EQ/17.98) HS	WIDE OPEN SPACES	5
8	8	8	11	**LEANN RIMES** ▲ CURB 77947 (10.98/17.98)	LEANN RIMES	5
10	10	17	38	**SHEDAISY** ● LYRIC STREET 165002/HOLLYWOOD (10.98/16.98) HS	THE WHOLE SHEBANG	6
11	8	8	11	**ALAN JACKSON** ▲ ARISTA NASHVILLE 18692 (10.98/17.98)	UNDER THE INFLUENCE	5
12	11	11	48	**KENNY CHESNEY** ▲ BNA 67655/RLG (10.98/16.98)	EVERYWHERE WE GO	5
13	21	18	98	**JO DEE MESSINA** ▲ CURB 77904 (10.98/16.98)	I'M ALRIGHT	6
18	13	11	20	**MARTINA MCBRIDE** ● RCA 67824/RLG (10.98/16.98)	EMOTION	5
29	11	13	11	**REBA MCENTIRE** ● MCA NASHVILLE 170119 (11.98/17.98)	SO GOOD TOGETHER	5
(16)	15	18	18	**TOBY KEITH** DREAMWORKS 450209/INTERSCOPE (10.98/16.98)	HOW DO YOU LIKE ME NOW?!	15
17	16	15	14	**GARY ALLAN** MCA NASHVILLE 170101 (11.98/17.98)	SMOKE RINGS IN THE DARK	9
				Hot Shot Debut		
(18)	NEW▶		1	**ALECIA ELLIOTT** MCA NASHVILLE 170087 (8.98/12.98) HS	I'M DIGGIN' IT	18
11	18	18	35	**BRAD PAISLEY** ARISTA NASHVILLE 18871 (10.98/16.98) HS	WHO NEEDS PICTURES	13
20	17	17	17	**CLINT BLACK** RCA 67823/RLG (10.98/16.98)	D'LECTRIFIED	7
(21)	22	22	35	**KENNY ROGERS** ● DREAMCATCHER 004 (11.98/16.98)	SHE RIDES WILD HORSES	6
12	20	14	31	**FAITH HILL** ▲[4] WARNER BROS. 46790/WRN (10.98/16.98)	FAITH	2
13	12	21	63	**GARTH BROOKS** ◆[12] CAPITOL 97424 (19.98/26.98)	DOUBLE LIVE	2
24	29	23	43	**MONTGOMERY GENTRY** COLUMBIA 69156/SONY (10.98 EQ/16.98) HS	TATTOOS & SCARS	14
25	26	55	23	**LINDA RONSTADT & EMMYLOU HARRIS** ASYLUM 62408/EEG (11.98/17.98)	WESTERN WALL — THE TUCSON SESSIONS	6
(26)	36	21	37	**CHELY WRIGHT** MCA NASHVILLE 170052 (10.98/16.98) HS	SINGLE WHITE FEMALE	15
27	24	12	37	**GEORGE JONES** ASYLUM 62368/EEG (10.98/16.98)	COLD HARD TRUTH	6
28	28	27	18	**TY HERNDON** EPIC 69869/SONY (10.98 EQ/16.98)	STEAM	14
29	21	37	18	**VARIOUS ARTISTS** UTV 545203/UNIVERSAL (10.98/17.98)	SUPERSTAR COUNTRY HITS	21
30	25	26	19	**BROOKS & DUNN** ● ARISTA NASHVILLE 18895 (10.98/16.98)	TIGHT ROPE	5
31	31	33	43	**JOHNNY CASH** COLUMBIA 69739/SONY (7.98 EQ/11.98)	16 BIGGEST HITS	18
12	11	30	91	**MARK WILLS** ▲ MERCURY 536317 (10.98/16.98) HS	WISH YOU WERE HERE	6
33	20	25	48	**GEORGE STRAIT** ▲ MCA NASHVILLE 170050 (10.98/16.98)	ALWAYS NEVER THE SAME	2
(34)	37	12	21	**WILLIE NELSON** LEGACY 69322/COLUMBIA (7.98 EQ/11.98)	16 BIGGEST HITS	29
35	31	31	21	**ALISON KRAUSS** ROUNDER 610465/MERCURY (10.98/16.98)	FORGET ABOUT IT	6
36	36	18	23	**CLAY WALKER** GIANT 24717/WARNER BROS. (10.98/16.98)	LIVE, LAUGH, LOVE	5
31	18	18	37	**CHRIS LEDOUX** CAPITOL 99781 (10.98/16.98)	20 GREATEST HITS	14
38	41	40	39	**JESSICA ANDREWS** DREAMWORKS 450104/INTERSCOPE (8.98/12.98) HS	HEART SHAPED WORLD	31
39	34	24	13	**TRACE ADKINS** CAPITOL 96618 (10.98/16.98)	MORE...	9
40	40	32	89	**SOUNDTRACK** ▲[2] CAPITOL 93402 (10.98/17.98)	HOPE FLOATS	1
(41)	45	52	34	**ANDY GRIGGS** RCA 67596/RLG (10.98/16.98) HS	YOU WON'T EVER BE LONELY	15
42	39	35	15	**ROY D. MERCER** VIRGIN 48214 (9.98/15.98) HS	HOW BIG'A BOY ARE YA? VOLUME 6	16
43	43	39	37	**DWIGHT YOAKAM** REPRISE 47389/WRN (10.98/16.98)	LAST CHANCE FOR A THOUSAND YEARS: GREATEST HITS FROM THE 90'S	10
44	38	41	23	**ASLEEP AT THE WHEEL** DREAMWORKS 450117/INTERSCOPE (10.98/16.98) HS	RIDE WITH BOB	24
45	44	46	36	**MARY CHAPIN CARPENTER** COLUMBIA 68750/SONY (10.98 EQ/17.98)	PARTY DOLL AND OTHER FAVORITES	4
46	42	38	36	**JOHN MICHAEL MONTGOMERY** ATLANTIC 83185/AG (10.98/16.98)	HOME TO YOU	16
47	48	45	75	**ALABAMA** ▲[3] RCA 67633/RLG (19.98/28.98)	FOR THE RECORD: 41 NUMBER ONE HITS	2
48	52	44	20	**JOHN PRINE** OH BOY 019 (9.98/15.98)	IN SPITE OF OURSELVES	21
49	53	51	13	**TRACY BYRD** RCA 67881/RLG (10.98/16.98)	IT'S ABOUT TIME	20
50	46	58	3	**MINDY MCCREADY** BNA 67920/RLG (4.98/9.98)	SUPER HITS	46
51	49	47	17	**VARIOUS ARTISTS** WARNER BROS. 47537 (10.98/16.98)	COUNTRY FUN	37
				Pacesetter		
(52)	64	66	81	**VARIOUS ARTISTS** ARISTA NASHVILLE 18850 (10.98/16.98)	ULTIMATE COUNTRY PARTY	12
53	51	48	16	**JEFF FOXWORTHY** WARNER BROS. 47427/WRN (10.98/16.98)	GREATEST BITS	17
54	50	49	74	**ALAN JACKSON** ▲ ARISTA NASHVILLE 18864 (10.98/16.98)	HIGH MILEAGE	1
(55)	RE-ENTRY		4	**VARIOUS ARTISTS** COMING HOME 42254 (11.98/15.98)	RYMAN COUNTRY HOMECOMING 1: A GATHERING OF COUNTRY MUSIC LEGENDS	39
56	54	53	64	**TOBY KEITH** ● MERCURY 558962 (11.98/17.98)	GREATEST HITS VOLUME ONE	5
(57)	RE-ENTRY		4	**VARIOUS ARTISTS** COMING HOME 42256 (11.98/15.98)	RYMAN COUNTRY HOMECOMING 3: A GATHERING OF COUNTRY MUSIC LEGENDS	41
58	47	43	14	**DOLLY PARTON** SUGAR HILL 3900 (12.98/16.98)	THE GRASS IS BLUE	24
(59)	RE-ENTRY		4	**VARIOUS ARTISTS** COMING HOME 42255 (11.98/15.98)	RYMAN COUNTRY HOMECOMING 2: A GATHERING OF COUNTRY MUSIC LEGENDS	40
60	55	59	19	**YANKEE GREY** MONUMENT 69085/SONY (10.98 EQ/16.98) HS	UNTAMED	41
61	56	54	12	**THE MAVERICKS** MERCURY 170112 (10.98/17.98)	SUPER COLOSSAL SMASH HITS OF THE 90'S: THE BEST OF THE MAVERICKS	45
62	59	62	25	**SHERRIE AUSTIN** ARISTA NASHVILLE 18881 (10.98/16.98) HS	LOVE IN THE REAL WORLD	14
63	62	68	44	**GEORGE JONES** EPIC 69319/SONY (7.98 EQ/11.98)	16 BIGGEST HITS	50
64	58	56	39	**STEVE WARINER** CAPITOL 96139 (10.98/16.98)	TWO TEAROPS	6
65	63	65	39	**MERLE HAGGARD** LEGACY 69321/EPIC (7.98 EQ/11.98)	16 BIGGEST HITS	56
66	67	69	43	**TRACY BYRD** MCA NASHVILLE 170048 (11.98/17.98)	KEEPERS/GREATEST HITS	5
67	66	60	23	**MERLE HAGGARD** TBA/BNA 67844/RLG (24.98 CD)	FOR THE RECORD — 43 LEGENDARY HITS	38
68	65	57	11	**RANDY TRAVIS** DREAMWORKS 450119/INTERSCOPE (10.98/16.98)	A MAN AIN'T MADE OF STONE	15
66	67	63	45	**LILA MCCANN** ASYLUM 62355/EEG (10.98/16.98)	SOMETHING IN THE AIR	5
70	69	10	79	**CLAY WALKER** ● GIANT 24700/WARNER BROS. (10.98/16.98)	GREATEST HITS	9
71	71	—	45	**TRACY LAWRENCE** ATLANTIC 83137/AG (10.98/16.98)	THE BEST OF TRACY LAWRENCE	13
71	63	67	33	**ALABAMA** RCA 67793/RLG (10.98/16.98)	TWENTIETH CENTURY	5
29	67	64	11	**LYLE LOVETT** CURB 111964/MCA (10.98/17.98)	LIVE IN TEXAS	2
74	60	67	23	**BRYAN WHITE** ASYLUM 62278/EEG (10.98/16.98)	HOW LUCKY I AM	5
21	18	21	37	**PATTY LOVELESS** EPIC 69809/SONY (10.98 EQ/16.98)	CLASSICS	6

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certificaton for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time that exceeds 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. HS indicates past or present Heatseeker title. © 2000, Billboard/BPI Communications, and SoundScan, Inc.

Billboard® Top Country Catalog Albums™

FEBRUARY 12, 2000

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

THIS WEEK	LAST WEEK	ARTIST / IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
1	1	**TIM MCGRAW** ▲[3] CURB 77886 (10.98/16.98)	16 weeks at No. 1 EVERYWHERE	139
1	2	**BROOKS & DUNN** ▲[2] ARISTA NASHVILLE 18852 (10.98/16.98)	THE GREATEST HITS COLLECTION	124
3	3	**SHANIA TWAIN** ◆[15] MERCURY 522886 (10.98/17.98) HS	THE WOMAN IN ME	260
6	6	**MARTINA MCBRIDE** ▲[2] RCA 67516/RLG (10.98/16.98)	EVOLUTION	127
6	1	**ALAN JACKSON** ▲[4] ARISTA NASHVILLE 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	223
6	6	**PATSY CLINE** MCA SPECIAL PRODUCTS 420265/MCA (2.98/5.98)	HEARTACHES	59
1	1	**GARTH BROOKS** ◆[10] CAPITOL 29689 (10.98/15.98)	THE HITS	232
6	6	**HANK WILLIAMS JR.** ▲[4] CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	295
6	6	**JOHN DENVER** MADACY 4750 (5.98/7.98)	THE BEST OF JOHN DENVER	84
10	10	**TIM MCGRAW** ▲[5] CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	305
11	11	**PATSY CLINE** ▲[3] MCA NASHVILLE 320012 (7.98/12.98)	12 GREATEST HITS	671
12	13	**THE CHARLIE DANIELS BAND** ▲[3] EPIC 65694/SONY (7.98 EQ/11.98)	A DECADE OF HITS	501
13	19	**WILLIE NELSON** ▲ COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	279
18	18	**CHARLIE DANIELS** ▲ EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	261
15	12	**TRISHA YEARWOOD** ▲[3] MCA NASHVILLE 170011 (11.98/17.98)	(SONGBOOK) A COLLECTION OF HITS	125
19	11	**LEANN RIMES** ▲[4] CURB 77885 (10.98/16.98)	YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS	172
19	18	**ALISON KRAUSS** ▲[2] ROUNDER 610325/HDJMG (10.98/16.98) HS	NOW THAT I'VE FOUND YOU: A COLLECTION	172
19	11	**GEORGE STRAIT** ▲[3] MCA NASHVILLE 110651 (10.98/16.98)	PURE COUNTRY (SOUNDTRACK)	373
19	18	**JOHN MICHAEL MONTGOMERY** ▲ ATLANTIC 83060/AG (10.98/16.98)	GREATEST HITS	113
20	20	**VINCE GILL** ▲[4] MCA NASHVILLE 111047 (10.98/16.98)	WHEN LOVE FINDS YOU	277
21	21	**TRAVIS TRITT** ▲ WARNER BROS. 46001/WRN (10.98/16.98)	GREATEST HITS — FROM THE BEGINNING	210
22	—	**VARIOUS ARTISTS** MADACY 1326 (15.98 CD)	THE BEST OF COUNTRY	11
23	—	**GEORGE JONES** ▲ EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	426
24	25	**VINCE GILL** ▲[2] MCA NASHVILLE 111394 (11.98/17.98)	SOUVENIRS	191
25	24	**COLLIN RAYE** ▲ EPIC 67893/SONY (10.98 EQ/16.98)	THE BEST OF COLLIN RAYE — DIRECT HITS	113

Catalog albums are 2-year-old titles that have fallen below No. 100 on The Billboard 200 or reissues of older albums. Total Chart Weeks column reflects combined weeks title has appeared on Top Country Albums and Top Country Catalog. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time that exceeds 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. *Asterisk indicates vinyl LP is available. Most tape prices and CD prices for BMG and WEA labels are suggested lists. Tape prices marked EQ, and all other CD prices are equivalent prices, which are projected from wholesale prices. HS indicates past Heatseeker title. © 1999, Billboard/BPI Communications and SoundScan, Inc.

COUNTRY CORNER



by Wade Jessen

DONE THAT: Up 787 detections, **Clint Black's** duet with **Steve Wariner** snares the biggest increase on Hot Country Singles & Tracks, as "Been There" (RCA) bounces 38-27. In its fifth chart week, the new single is the youngest release in the top 30, where the average stay is just over 17 weeks this issue.

Black's song, which logs new airplay at the most stations (41), also joins **George Strait's** "The Best Day" (MCA Nashville), **Garth Brooks'** "Do What You Gotta Do" (Capitol), and **Andy Griggs'** "She's More" (RCA) as one of the top 30 titles with fewer than 10 chart weeks. Up 562 plays, the Brooks song finishes with the second largest airplay increase and jumps 30-22. "She's More" gains 324 spins and is the third single from Griggs' "You Won't Ever Be Lonely" set, which bullets at No. 41 on Top Country Albums.

DIRECT HIT: As a backlog of direct sales from a TV campaign staged by Time Life and Heartland are added to the mix, **Anne Murray's** "What A Wonderful World" (Straightway) appears to gain 31,000 scans. She blasts 27-4 with Greatest Gainer honors on Top Country Albums, but rather than marking a 744% spike over prior-week sales, the new sum represents more than one week of sales, due to a reporting glitch in the album's pipeline. Typically, direct-to-consumer purchases from TV, mail order, or Internet stores are registered in the same weeks that shipments are fulfilled.

The inspirational country album also vaults 13-1 on Top Contemporary Christian albums and re-enters The Billboard 200 at No. 38. The campaign spots ran on cable's TNN, TBS, Lifetime, and Animal Planet, as well as on local channels in some of the veteran performer's key markets.

On the country list, "What A Wonderful World" is Murray's highest charting title since "Something To Talk About" rose to No. 2 in the spring of 1986, fueled by "Now And Forever (You & Me)," her most recent appearance at No. 1 on Hot Country Singles & Tracks.

Murray's media profile was raised last year, as she and daughter **Dawn Langstroth** went public with Langstroth's life-threatening eating disorder. Their story was told on the talk-show circuit and was a cover-story feature in People. "What A Wonderful World" features "Let There Be Love," a duet with Langstroth seen on CMT and Great American Country.

LIKE, COOL: As Music Row continues to comb the fields for female teen popsters, **Alecia Elliott** steps up to bat and connects for 6,000 scans. Her "I'm Diggin' It" (MCA Nashville) bows with Hot Shot Debut stripes on Top Country Albums at No. 18 and lands on The Billboard 200 at No. 172. On Heatseekers, Elliott's debut set enters at No. 7.

The title track from "I'm Diggin' It" finishes at No. 53 on Hot Country Singles & Tracks after peaking at No. 50 in the Jan. 15 issue.

Elliott's single has enjoyed steady spins at KPLX Dallas; KIKK Houston; KBEQ Kansas City, Mo.; and KIKF Anaheim, Calif., during its 19 weeks on the chart.

PARMLEY TAKES ACT BACK TO BLUEGRASS

(Continued from page 30)

member Mike Anglin on bass.

"The guys I have in the band now are definitely more traditional-oriented musically, and they write a lot," Parmley says. "In fact, 75% of this new album is tunes the new members of the band have written. Elmer is very traditional, and so is Danny, and they are both great writers. The music they are writing has more of a traditional bluegrass feel to it.

"Before with Continental Divide, we were really relying on Nashville's Music Row writers for our material, and you tend to get a lot more contemporary-type material that way," he continues. "We were trying to take a lot of those country demos that we were getting and convert them over to our form of music, which we were able to do on a lot of things, but this is a lot more traditional sound. It's not the high nasally sound. It's like the Bluegrass Cardinals . . . tight harmonies and a lot of aggressive drive in the music and the rhythm."

Gailey is pleased with the new Continental Divide. "We're really happy, and from what we've heard, the customers are excited and can't wait for the release," he says.

According to Gailey, the label plans to utilize listening posts at retail, particularly at Borders, Best Buy, and major chains that are supportive of bluegrass music, as well as independent retail locations. It is also looking at in-store appearances in key markets.

The album's title cut, "There'll Always Be A Rocking Chair," was penned by Nashville-based singer/songwriter Billy Smith and will be the first single released from the project. The song was included on a compilation CD Pinecastle issued during the International Bluegrass Music Assn. convention last fall, and many DJs were so impressed that they began airing the record early.

Terry Herd, owner of the Nashville-based Bluegrass Radio Network, which is syndicated to 93 stations in 29 states, is one of those already airing the single.

"I was very pleased," Herd says of the album. "The first thing it said to me is what a strong bandleader David Parmley is, because he just always keeps a great band together, and it seems every album they produce gets better . . . It's a strong record. David just doesn't stop until he gets it right. There's a lot of spirit on this record, and one of the things that struck me most notably was the great banjo playing by Elmer Burchett. He's got a real traditional style, a lot of drive, and just the right amount of melodic flavoring."

The album art features a graphic similar to the famed portrait known as "Whistler's Mother," with the woman in a rocking chair, wearing earphones and a portable CD player. "I thought, 'I sure don't want to be sitting on a porch in a rocking chair.' That's been done to death," says Parmley of their decision to go with the unusual cover art. "Bill Murray came up with the idea and faxed it to me, and I thought, 'That's cool.' I'm real pleased with it."

The new release will be promoted via the label's Web site, www.pinecastle.com. Plans also call for ads in Dirty Linen, Bluegrass Unlimited, Sing Out!, and other bluegrass and acoustic music magazines, as well as in bluegrass newsletters across the country. According to Gailey, the ads will feature the "Whistler's Mother" graphic with the tag line "Even enough to put a smile on her face."

The band will take the new music to consumers on a spring and summer tour booked by Reno Roberts, a new division of the Bobby Roberts Agency. The group is managed by Parmley.

'Hat' Ballots Name Alabama, Brooks

NASHVILLE—First ballots for the Academy of Country Music's (ACM) 35th annual "Hat" Awards reflect this year's Grammy trend to a more inclusive field of nominees.

For example, non-mainstream country radio acts represented include George Jones (with four nominations), Asleep At The Wheel (with three nods), and the "Trio" of Dolly Parton, Emmylou Harris, and Linda Ronstadt (with one nomination).

Initial ballots will be sent to voting ACM members by mail on Feb. 7. This initial voting narrows each field to five nominees. Final ballots will be mailed on March 17 to determine the winners. The awards will be presented during a three-hour live CBS telecast May 3 from Los Angeles' Universal Amphitheater.

Initial contenders for the entertainer of the year award are Alabama, Garth Brooks, Brooks & Dunn, Dixie Chicks, Faith Hill, Alan Jackson, Reba McEntire, Tim McGraw, LeAnn Rimes, Sawyer Brown, George Strait, and Shania Twain.

Top album nominees are Jones, McGraw, Strait, Hill, Martina McBride, Kenny Chesney, Jackson, Dixie Chicks, Rimes, Lonestar, and Asleep At The Wheel.



ASLEEP AT THE WHEEL

Female artist of the year contenders are Hill, McBride, McEntire, Jo Dee Messina, Rimes, Twain, Lee Ann Womack, Chely Wright, and Trisha Yearwood.

Male artist of the year nominees are Clint Black, Brooks, Chesney, Vince Gill, Jackson, Jones, Toby Keith, McGraw, Collin Raye, Strait, Clay Walker, and Mark Wills.

Groups nominated are Alabama, Asleep At The Wheel, BlackHawk, Brooks & Dunn, Diamond Rio, Dixie Chicks, Lonestar, Montgomery Gentry, Sawyer Brown, Shedaisy, and the Wilkinsons.

COUNTRY SINGLES A-Z
PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE (Publisher – Licensing Org.) Sheet Music Dist.

57 800 POUND JESUS (Illegal, BMI/Yo Man, BMI)
60 A COUNTRY BOY CAN SURVIVE (Y2K VERSION) (Bocephus, BMI) HL
64 AGAINST THE WIND (Gear, ASCAP) WBM
37 ANOTHER NINE MINUTES (Sony/ATV Tree, BMI/Chrysalis, ASCAP/Tiny Buckets O' Music, ASCAP) HL/WBM
5 BACK AT ONE (Cancelled Lunch, ASCAP/Universal-PolyGram International, ASCAP) HL/WBM
15 BECAUSE YOU LOVE ME (Sony/ATV Tree, BMI/Nothing But The Wolf, BMI/Universal-Songs Of PolyGram International, BMI/Seven Angels, BMI) WBM
27 BEEN THERE (Blackened, BMI/Steve Warner, BMI) WBM
28 BEER THIRTY (Sony/ATV Tree, BMI/Showbilly, BMI/Warner-Tamerlane, BMI/Constant Pressure, BMI) HL/WBM
7 BIG DEAL (Mighty Nice, BMI/Al Anderson-gs, BMI/Blue Water, BMI/Songs Of Windswept Pacific, BMI/Yellow Desert, BMI/My Life's Work, BMI) HL/WBM
3 BREATHE (Cal IV ASCAP/Universal-Songs Of PolyGram International, BMI/HopeChest, BMI) WBM
33 BUY ME A ROSE (Rex Benson, BMI/Stone Forest, BMI/Tripp, BMI/Blue Plate, BMI)
35 CAN'T NOBODY LOVE YOU (LIKE I DO) (Universal-MCA, ASCAP/Chrysalis, ASCAP/Songs For Debin, ASCAP) WBM
25 CARLENE (EMI April, ASCAP/Phil Vassar, ASCAP/EMI Blackwood, BMI/Hybridge, BMI/Rory Bourke, BMI) HL
47 COULDN'T LAST A MOMENT (Irving, BMI/Songs Of Windswept Pacific, BMI/Yellow Desert, BMI/My Life's Work, BMI)
1 COWBOY TAKE ME AWAY (Woolly Puddin', BMI/Bug, BMI/Careers-BMG, BMI/Floyd's Dream, BMI) HL
74 CRACKER JACK DIAMOND (Universal-Songs Of PolyGram International, BMI/Virgin Timber, BMI/Roo Bravo, BMI) WBM
26 DADDY WON'T SELL THE FARM (Kreditkard, ASCAP/Penny Annie, BMI/Copperfield, BMI)
29 DON'T MAKE ME BEG (EMI April, ASCAP/Sea Gayle, ASCAP) HL
22 DO WHAT YOU GOTTA DO (Almo, ASCAP/Craftworks, ASCAP) WBM
56 GOD GAVE ME YOU (Warner-Tamerlane, BMI/New Nonpareil, BMI/Scoggin, BMI/On The Mantel, BMI) WBM
67 GOODBYE EARL (EMI Blackwood, BMI/Rising Gorge, BMI) HL
8 HE DIDN'T HAVE TO BE (EMI April, ASCAP/Sea Gayle, ASCAP/Love Ranch, ASCAP) HL
10 HOW DO YOU LIKE ME NOW?! (Tokeco Tunes, BMI/Wacissa River, BMI/CMI, BMI)
69 I'LL BE (Realsongs, ASCAP) WBM
19 I LOVE YOU (Sony/ATV Cross Keys, ASCAP/Encore Entertainment, BMI/Scott And Soda, ASCAP/Bud Dog, ASCAP/Follazoo, ASCAP) CLM/HL
53 I'M DIGGIN' IT (Burg-Isle, BMI/Starstruck Angel, BMI) HL
75 I'M LOOKIN' FOR TROUBLE (Wolf Star, BMI/Buddy Killen, BMI/Dose Line, ASCAP)
59 I THINK YOU'RE BEAUTIFUL (Diamond Three, BMI/Seven Peaks, ASCAP/Criterion, ASCAP)
18 IT'S A LOVE THING (Coburn, BMI/Sony/ATV Cross Keys, ASCAP) HL
66 IT'S ALWAYS SOMETHIN' (Warner-Tamerlane, BMI/Golden Wheat, BMI/Careers-BMG, BMI) WBM
23 IT WAS (Universal-MCA, ASCAP/Gary Burr, ASCAP/Songs Of Universal, BMI/Marketwright, ASCAP) WBM
54 I'VE FORGOTTEN HOW YOU FEEL (Miss Surrett, BMI/Coburn, BMI/Keith Sewell, BMI/Ten Ten, BMI) WBM
52 I WILL BE (Titania, BMI/Songs Of Nete, BMI/Ensign, BMI/Bob Farrell, ASCAP/MRBI, ASCAP/Summerdawn, ASCAP/McSpadden-Smith, ASCAP) HL
70 I WILL...BUT (Without Anna, ASCAP/Magnolia Hill, ASCAP/McSpadden-Smith, ASCAP) CLM
43 JIMMY'S GOT A GIRLFRIEND (WB, ASCAP/Maverick, ASCAP/Notes To Music, ASCAP/Sony/ATV Cross Keys, ASCAP/Ron Harbin, ASCAP/Sony/ATV Tree, BMI) HL/WBM
46 JUST BECAUSE SHE LIVES THERE (Sony/ATV Cross Keys, ASCAP) HL
11 LESSONS LEARNED (SLL, ASCAP/Sony/ATV Cross Keys, ASCAP/Sony/ATV Tree, BMI/Asifits, BMI) HL
61 LET'S MAKE LOVE (Songs Of Nashville DreamWorks, BMI/Cherry River, BMI/Warner-Tamerlane, BMI/Golden Wheat, BMI/Careers-BMG, BMI/Silverkiss, BMI) CLM/HL/WBM
38 LET'S MAKE SURE WE KISS GOODBYE (Vinny Mae, BMI) WBM
12 LOVE'S THE ONLY HOUSE (Sony/ATV Tree, BMI/Buzz Cason, ASCAP/Southern Writers Group, ASCAP) HL
36 ME AND MAXINE (Warner-Tamerlane, BMI/New Works, BMI/WB, ASCAP/Lunnmusic, ASCAP) WBM
65 ME NEITHER (EMI April, ASCAP/Sea Gayle, ASCAP) HL
48 MORE (Warner-Tamerlane, BMI/Golden Wheat, BMI/McHugo, BMI/Volunteer Jam, ASCAP/Go-To-Del, ASCAP) WBM
2 MY BEST FRIEND (Careers-BMG, BMI/Silverkiss, BMI) HL
72 MY HOMETOWN (Warner-Tamerlane, BMI) WBM
42 NO MERCY (Mighty Moe, ASCAP/Ernest Whitney, ASCAP/Little Shop Of Morgansongs, BMI/Morgan, BMI/Hamstein Cumberland, BMI/Chrysalis, BMI) WBM
50 NOTHING CATCHES JESUS BY SURPRISE (Waylon Jennings, BMI/Irving, BMI/Sony/ATV Tree, BMI/Wilderness, BMI) HL/WBM
16 POP A TOP (Sony/ATV Tree, BMI) HL
14 PUT YOUR HAND IN MINE (Acuff-Rose, BMI/Milene, ASCAP) HL
32 REAL LIVE WOMAN (Cryner Way To The Bank, SESAC/Child Bride, SESAC)
34 ROCK THIS COUNTRY! (Universal-Songs Of PolyGram International, BMI/Loon Echo, BMI/Zomba, BMI) WBM
30 SHE'S MORE (Starstruck Writers Group, ASCAP/Glen Nikki, ASCAP/Warner-Tamerlane, BMI/Crutchfield, BMI) HL/WBM
24 SMALL STUFF (Daniel Island, BMI/How Ya' Doin', BMI/Lespers Fork, BMI/Tender Vittles, BMI/ESP, BMI/Music & Media, BMI) HL
6 SMILE (DreamWorks, BMI/Encore, ASCAP) CLM
17 SMOKE RINGS IN THE DARK (Universal-MCA, ASCAP/Bar R, SESAC) HL/WBM
21 SOMETHING LIKE THAT (Mr. Noise, BMI/We Make Music, BMI/Encore Entertainment, BMI/Bud Dog, ASCAP/Follazoo, ASCAP) CLM
55 TAKE A LETTER MARIA (Universal-Songs Of PolyGram International, BMI) WBM
68 THAT HURTS (Universal-MCA, ASCAP/Gary Burr, ASCAP/Warner Tamerlane, BMI/Houseniotes, BMI) WBM
9 THE BEST DAY (Universal-Songs Of PolyGram International, BMI/Everything I Love, BMI/Acuff-Rose, BMI) HL/WBM
58 THE CHAIN OF LOVE (Pugwash, BMI/Balmur, BMI/Waterdance, BMI/Melanie Howard, ASCAP) WBM
45 THE COLD HARD TRUTH (Sony/ATV Cross Keys, ASCAP/Trick Knee, ASCAP) HL
39 THE FUN OF YOUR LOVE (Almo, ASCAP/BNC, ASCAP/Lullaty, ASCAP/Arnwa, ASCAP) WBM
49 THE LOOK (EMI Blackwood, BMI/Ty Land, BMI/Warner-Tamerlane, BMI) HL/WBM
44 THE WAY YOU LOVE ME (Encore, ASCAP/Scott And Soda, ASCAP/Faltazoo Crew, ASCAP/Airstream Dreams, ASCAP/Coyote House, ASCAP/Famous, ASCAP) HL/CLM
13 THIS WOMAN NEEDS (Without Anna, ASCAP/Songs Of Hamstein, ASCAP/The Key Club, ASCAP/Lela's Voice, ASCAP) CLM/WBM
73 YO GET TO YOU (WB, ASCAP/Platinum Plow, ASCAP/Sony/ATV Tree, BMI) HL/WBM
31 UNBREAKABLE HEART (Blue Gator, ASCAP/Maverick, ASCAP/WB, ASCAP) WBM
51 UNCONDITIONAL (Starstruck Writers Group, ASCAP/Glen Nikki, ASCAP/Songs Of Universal, BMI) HL/WBM
62 UP NORTH (DOWN SOUTH, BACK EAST, OUT WEST) (Irving, BMI/Almo, ASCAP)
4 WHAT DO YOU SAY (Michael Dulaney, BMI/Dulaneyhouse, BMI/Ensign, BMI/Major Bob, ASCAP) HL/WBM
41 WHAT I NEED (Warner-Tamerlane, BMI/Golden Wheat, BMI) WBM
40 WHAT I NEED TO DO (Careers-BMG, BMI/Bradley, BMI/Cut Out, ASCAP/Two Guys Who Are Publishers, ASCAP) HL
20 WHEN I SAID I DO (Blackened, BMI) WBM
63 WHERE CAN I SURRENDER (Universal, BMI/Final Approach, BMI) WBM
71 YOU'RE WHERE I BELONG (Realsongs, ASCAP) WBM

Billboard® HOT COUNTRY SINGLES & TRACKS™

FEBRUARY 12, 2000

COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. 153 COUNTRY STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK. SONGS RANKED BY NUMBER OF DETECTIONS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE / PRODUCER (SONGWRITER)	ARTIST / IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
				◄ No. 1 ►		
1	1	2	23	**COWBOY TAKE ME AWAY** 2 weeks at No. 1 B.DUNCAN,P.ALPLEY,M.NEESE,M.HUMMON)	OIXIE CHICKS MONUMENT ALBUM CUT †	1
2	3	3	21	**MY BEST FRIEND** B.GALLIMORE,J.STROUD,T.MCGRAW,(A.MAYO,B.LUTHER)	TIM MCGRAW CURB ALBUM CUT	2
3	2	1	19	**BREATHE** B.GALLIMORE,F.HILL,(H.LAMAR,S.BENTLEY)	FAITH HILL WARNER BROS. ALBUM CUT/WRN †	1
4	4	4	22	**WHAT DO YOU SAY** D.MALLOY,R.MCENTIRE,(M.DULANEY,N.THRASHER)	REBA (V) MCA NASHVILLE 172131 †	3
5	7	9	15	**BACK AT ONE** C.CHAMBERLAIN,(B.MCKNIGHT)	MARK WILLS (V) MERCURY 562530 †	5
6	5	5	22	**SMILE** D.HUFF,(C.LINDSEY,K.FOLLESE)	LONESTAR (V) BNA 65906 †	5
7	6	6	24	**BIG DEAL** W.C.RIMES,(A.ANDERSON,J.STEELE)	LEANN RIMES (C) (D) (V) CURB 73086 †	6
8	9	8	24	**HE DIDN'T HAVE TO BE** F.ROGERS,(B.PAISLEY,K.LOVELACE)	BRAD PAISLEY (V) ARISTA NASHVILLE 13176 †	1
9	10	18	7	**THE BEST DAY** T.BROWN,G.STRAIT,C.CHAMBERLAIN,D.DILLON)	GEORGE STRAIT (V) MCA NASHVILLE 172147	9
10	11	16	13	**HOW DO YOU LIKE ME NOW?!** J.STROUD,T.KEITH,(T.KEITH,C.CANNON)	TOBY KEITH DREAMWORKS ALBUM CUT †	10
11	14	14	19	**LESSONS LEARNED** T.LAWRENCE,T.ANDERSON,B.CARR,(T.LAWRENCE,P.NELSON,L.BOONE)	TRACY LAWRENCE ATLANTIC ALBUM CUT †	11
12	19	19	19	**LOVE'S THE ONLY HOUSE** M.MCBRIDE,P.WORLEY,(T.DOUGLAS,B.CASON)	MARTINA MCBRIDE (V) RCA 65933 †	12
13	14	17	14	**THIS WOMAN NEEDS** D.HUFF,(K.GIBSON,B.BAKER,C.HARRINGTON)	SHEDAISY LYRIC STREET ALBUM CUT †	13
14	19	19	27	**PUT YOUR HAND IN MINE** B.J.WALKER JR.,(S.EWING,W.BARBER)	TRACY BYRD (V) RCA 65907	11
15	19	19	19	**BECAUSE YOU LOVE ME** T.MCGRAW,B.GALLIMORE,(J.S.SHERRILL,KOSTAS)	JO DEE MESSINA CURB ALBUM CUT †	17
16	1	1	19	**POP A TOP** K.STEGALL,(N.STUCKEY)	ALAN JACKSON (V) ARISTA NASHVILLE 13183 †	5
17	19	19	27	**SMOKE RINGS IN THE DARK** T.BROWN,M.WRIGHT,(R.RUTHERFORD,H.ROBERT)	GARY ALLAN (V) MCA NASHVILLE 172109 †	19
18	19	20	25	**IT'S A LOVE THING** M.ROLLINGS,(K.URBAN,M.POWELL)	KEITH URBAN CAPITOL ALBUM CUT †	19
19	19	19	29	**I LOVE YOU** M.MCBRIDE,P.WORLEY,(T.HYLER,A.FOLLESE,K.FOLLESE)	MARTINA MCBRIDE (V) RCA 65896 †	1
20	19	19	19	**WHEN I SAID I DO** C.BLACK,(C.BLACK)	CLINT BLACK (V) RCA 65897 †	1
21	20	22	34	**SOMETHING LIKE THAT** B.GALLIMORE,J.STROUD,T.MCGRAW,(R.FERRELL,K.FOLLESE)	TIM MCGRAW CURB ALBUM CUT †	1
22	30	31	1	**DO WHAT YOU GOTTA DO** A.REYNOLDS,(R.FLYNN)	GARTH BROOKS CAPITOL ALBUM CUT	22
23	26	26	19	**IT WAS** T.BROWN,B.CANNON,N.WILSON,(G.BURR,M.WRIGHT)	CHELY WRIGHT (V) MCA NASHVILLE 172113 †	23
24	17	19	19	**SMALL STUFF** D.COOK,(ALABAMA,M.COLLIE,H.KANTER,E.STEVENS)	ALABAMA (V) RCA 65935	19
25	28	28	19	**CARLENE** B.GALLIMORE,(P.VASSAR,C.BLACK,R.M.BOURKE)	PHIL VASSAR ARISTA NASHVILLE ALBUM CUT †	26
26	29	29	19	**DADDY WON'T SELL THE FARM** J.SCAIFE,(S.FOX,R.BRANDA)	MONTGOMERY GENTRY COLUMBIA ALBUM CUT †	26
27	29	19	5	**BEEN THERE** C.BLACK,(C.BLACK,S.WARINER)	CLINT BLACK WITH STEVE WARINER (V) RCA 65966	27
28	22	23	19	**BEER THIRTY** B.GALLIMORE,R.DUNN,K.BROOKS,(R.DUNN,T.MCBRIDE)	BROOKS & DUNN (V) ARISTA NASHVILLE 13188 †	19
29	19	19	19	**DON'T MAKE ME BEG** W.C.RIMES,(F.ROGERS)	STEVE HOLY (C) (D) (V) CURB 73097 †	26
30	36	36	7	**SHE'S MORE** D.MALLOY,(G.SMITH,(L.HENGBER,R.CROSBY)	ANDY GRIGGS (V) RCA 65936 †	30
31	34	37	10	**UNBREAKABLE HEART** B.GALLIMORE,(B.TENCH)	JESSICA ANDREWS DREAMWORKS ALBUM CUT †	31
32	19	19	5	**REAL LIVE WOMAN** G.FUNDIS,T.YEARWOOD,(B.CRYNER)	TRISHA YEARWOOD (V) MCA NASHVILLE 172146	17
33	33	34	16	**BUY ME A ROSE** KENNY ROGERS WITH ALISON KRAUSS & BILLY OEAN K.ROGERS,B.MAHER,J.MCKELL,(L.FUNK,E.HICKENLOOPER)	DREAMCATCHER ALBUM CUT †	33
34	35	38	5	**ROCK THIS COUNTRY!** R.J.LANGE,(S.TWAIN,R.J.LANGE)	SHANIA TWAIN (V) MERCURY 562582 †	34
35	32	33	14	**CAN'T NOBODY LOVE YOU (LIKE I DO)** J.STROUD,(D.ORTON,C.MAYESKI)	WYNONNA (C) (D) (V) CURB 172141/MERCURY	32
36	37	35	12	**ME AND MAXINE** K.STEGALL,(G.BARNES,BERRY,M.LUNN)	SAMMY KERSHAW (V) MERCURY 117212	35
37	41	44	5	**ANOTHER NINE MINUTES** R.L.GRIFFIN,J.KELLY,T.DOUGLAS,E.GRAIN,T.BUPPERT)	YANKEE GREY MONUMENT ALBUM CUT †	37
38	44	62	3	**LET'S MAKE SURE WE KISS GOODBYE** T.BROWN,(V.GILL)	VINCE GILL (V) MCA NASHVILLE 172148	38
39	40	41	11	**THE FUN OF YOUR LOVE** P.BYRNE,(A.ROBOFF,B.N.CHAPMAN,J.DAY)	JENNIFER DAY (C) (D) (V) BNA 65931 †	39
40	47	51	4	**WHAT I NEED TO DO** B.CANNON,N.WILSON,(B.LUTHER,T.DAMPHIER)	KENNY CHESNEY BNA ALBUM CUT	40
41	42	43	12	**WHAT I NEED** S.HENDRICKS,(M.GREEN)	JULIE REEVES VIRGIN ALBUM CUT †	41
42	46	49	4	**NO MERCY** J.SCAIFE,(D.MORGAN,T.CERNEY,S.A.DAVIS)	TY HERNOON (C) (D) EPIC 79345 †	42
43	50	53	5	**JIMMY'S GOT A GIRLFRIEND** D.JOHNSON,R.JAVITSON,T.HASELDEN,A.SMITH,R.HARBIN,R.MCDONALD)	THE WILKINSONS GIANT ALBUM CUT †	43
44	52	54	6	**THE WAY YOU LOVE ME** B.GALLIMORE,F.HILL,(K.FOLLESE,M.DELANEY)	FAITH HILL WARNER BROS. ALBUM CUT/WRN	44
45	45	48	14	**THE COLD HARD TRUTH** K.STEGALL,(J.O'HARA)	GEORGE JONES ASYLUM ALBUM CUT †	45
46	54	56	6	**JUST BECAUSE SHE LIVES THERE** J.TAYLOR,(D.DODSON,B.LAWSON)	CHALEE TENNISON ASYLUM ALBUM CUT †	46
47	53	—	2	**COULDN'T LAST A MOMENT** D.HUFF,C.RAYE,(D.WELLS,J.STEELE)	COLLIN RAYE EPIC ALBUM CUT	47
48	58	65	3	**MORE** T.BRUCE,(T.MCHUGH,D.GRAY)	TRACE AOKINS CAPITOL ALBUM CUT †	48
49	57	55	5	**THE LOOK** S.BOGARD,J.STEVENS,S.HENDRICKS,(T.NICHOLS,J.STEVENS)	JERRY KILGORE VIRGIN ALBUM CUT †	49
50	55	57	4	**NOTHING CATCHES JESUS BY SURPRISE** G.FUNDIS,(W.JENNINGS,T.DOUGLAS)	JOHN MICHAEL MONTGOMERY ATLANTIC ALBUM CUT	50
51	60	60	5	**UNCONOITIONAL** S.HENDRICKS,J.COLE,(L.HENGBER,D.BRYANT,R.RUTHERFORD)	CLAY DAVIDSON VIRGIN ALBUM CUT †	51
52	49	50	11	**I WILL BE** M.SPIRO,(T.LEAH,B.FARRELL)	LILA MCCANN ASYLUM ALBUM CUT	47
53	56	52	19	**I'M DIGGIN' IT** T.BROWN,(TEAGUE,D.BURGESS,M.MCCORD)	ALECIA ELLIOTT (C) (D) (V) MCA NASHVILLE 172121 †	50
54	61	61	4	**I'VE FORGOTTEN HOW YOU FEEL** V.GILL,(S.ISAACS,J.SEWELL)	SONYA ISAACS (C) (D) LYRIC STREET 164038	54
55	48	46	12	**TAKE A LETTER MARIA** W.WILSON,D.STONE,(R.B.GREAVES)	OOUG STONE ATLANTIC ALBUM CUT	45
56	43	42	17	**GOD GAVE ME YOU** D.HUFF,(L.HOUSTON,A.GOLDMARK,J.D.HICKS)	BRYAN WHITE ASYLUM ALBUM CUT	40
57	65	69	3	**800 POUND JESUS** M.A.MILLER,M.MCANALLY,(B.MADDOX,P.W.THORN)	SAWYER BROWN CURB ALBUM CUT	57
58	62	63	9	**THE CHAIN OF LOVE** D.JOHNSON,C.WALKER,(J.BARNETT,R.LEE)	CLAY WALKER GIANT ALBUM CUT	58
59	70	—	2	**I THINK YOU'RE BEAUTIFUL** D.HUFF,(S.DIAMOND,M.DERRY)	SHANE MINOR MERCURY ALBUM CUT	59
60	51	40	13	**A COUNTRY BOY CAN SURVIVE (Y2K VERSION)** N.WILSON,(B.CANNON,(H.WILLIAMS,JR.)	CHAD BROCK WITH HANK WILLIAMS JR. & GEORGE JONES (C) (D) (V) WARNER BROS. 16895/WRN	30
61	66	59	11	**LET'S MAKE LOVE** B.GALLIMORE,F.HILL,(C.LINDSEY,M.GREEN,B.LUTHER,A.MAYO)	FAITH HILL WITH TIM MCGRAW WARNER BROS. ALBUM CUT/WRN	52
62	73	—	2	**UP NORTH (DOWN SOUTH, BACK EAST, OUT WEST)** R.DUNN,T.MCBRIDE,(D.WELLS,L.WOOD)	WADE HAYES MONUMENT ALBUM CUT †	62
63	75	68	3	**WHERE CAN I SURRENDER** J.STROUD,B.GALLIMORE,R.TRAVIS,(R.KILLOUGH)	RANDY TRAVIS DREAMWORKS ALBUM CUT	63
64	64	58	10	**AGAINST THE WIND** R.SALL,(B.SEGER)	BROOKS & DUNN ELEKTRA SOUNDTRACK CUT/EEG	53
				◄ Hot Shot Debut ►		
65	NEW ▶		1	**ME NEITHER** F.ROGERS,(B.PAISLEY,C.DUBOIS,F.ROGERS)	BRAD PAISLEY (V) ARISTA NASHVILLE 13172	65
66	NEW ▶		1	**IT'S ALWAYS SOMETHIN'** D.COOK,L.WILSON,(M.GREEN,A.MAYO)	JOE DIFFIE EPIC ALBUM CUT †	66
67	72	71	19	**GOODBYE EARL** B.CHANCEY,P.WORLEY,(O.LINDE)	DIXIE CHICKS MONUMENT ALBUM CUT	50
68	68	—	2	**THAT HURTS** C.FARREN,(G.BURR,G.HOUSE)	PAUL BRANOT REPRISE ALBUM CUT/WRN	68
69	NEW ▶		1	**I'LL BE** T.BROWN,R.MCENTIRE,(D.WARREN)	REBA MCA NASHVILLE ALBUM CUT	69
70	69	70	5	**I WILL...BUT** D.HUFF,(K.OSBORN,J.DEERE)	SHEDAISY LYRIC STREET ALBUM CUT	65
71	NEW ▶		1	**YOU'RE WHERE I BELONG** K.THOMAS,(D.WARREN)	TRISHA YEARWOOD MOTOWN SOUNDTRACK CUT/UNIVERSAL †	71
72	71	72	6	**MY HOMETOWN** L.MAINES,C.ROBISON,(C.ROBISON)	CHARLIE ROBISON LUCKY DOG ALBUM CUT/COLUMBIA †	67
73	63	—	3	**TO GET TO YOU** J.STROUD,L.MORGAN,(H.LAMAR,B.JAMES)	LORRIE MORGAN BNA ALBUM CUT	63
74	67	67	3	**CRACKER JACK DIAMOND** R.HALL,(R.SCAIFE,N.THRASHER)	MARTY RAYBON TRI CHORD ALBUM CUT †	67
75	NEW ▶		1	**I'M LOOKIN' FOR TROUBLE** D.BOYER,B.BROWN,(K.DELANEY,D.GILLON,R.GOOFREY)	DAMON GRAY BROKEN BOW ALBUM CUT	75

Records showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. Titles below the top 25 are removed from the chart after 20 weeks. † Videoclip availability. Catalog number is for CD single, or vinyl single if CD single is unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 2000, Billboard/BPI Communications.

Billboard® Top Country Singles Sales™

FEBRUARY 12, 2000

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE / IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
				◄ No. 1 ►	
1	1	1	18	**BIG DEAL** CURB 73086 10 weeks at No. 1	LEANN RIMES
2	2	2	8	**A COUNTRY BOY CAN SURVIVE (Y2K VERSION)** WARNER BROS. 16895/WRN	CHAD BROCK WITH HANK WILLIAMS JR. & GEORGE JONES
3	3	4	19	**I'M DIGGIN' IT** MCA NASHVILLE 172121	ALECIA ELLIOTT
4	4	5	24	**IT DON'T MATTER TO THE SUN/LOST IN YOU** ● CAPITOL 58788	GARTH BROOKS AS CHRIS GAINES
5	5	7	19	**STEAM** EPIC 79269/SONY	TY HERNDON
6	6	6	13	**LITTLE BIRD** ARISTA NASHVILLE 13184	SHERRIE AUSTIN
7	7	8	11	**CAN'T NOBODY LOVE YOU (LIKE I DO)** CURB 172141/MERCURY	WYNONNA
8	12	10	45	**PLEASE REMEMBER ME/FOR A LITTLE WHILE** CURB 73080	TIM MCGRAW
9	11	12	139	**HOW DO I LIVE** ▲ CURB 73022	LEANN RIMES
10	9	11	15	**THE QUITTIN' KIND** EPIC 79268/SONY	JOE DIFFIE
11	16	17	5	**THE FUN OF YOUR LOVE** BNA 65931/RLG	JENNIFER DAY
12	8	9	9	**TWENTIETH CENTURY/NEW YEAR'S EVE 1999** RCA 65917/RLG	ALABAMA
13	13	13	13	**DON'T MAKE ME BEG** CURB 73087	STEVE HOLY
14	14	14	25	**ALL THINGS CONSIDERED** MONUMENT 79248/SONY	YANKEE GREY
15	15	15	40	**ROCKY TOP '96** DECCA 155274/MCA NASHVILLE	THE OSBORNE BROTHERS
16	10	3	13	**DECK THE HALLS** LYRIC STREET 164036/HOLLYWOOD	SHEDAISY
17	18	18	36	**LIGHTNING DOES THE WORK** WARNER BROS. 16984/WRN	CHAO BROCK
18	21	21	24	**A MATTER OF TIME** BNA 65784/RLG	JASON SELLERS
19	19	19	24	**ARE YOUR EYES STILL BLUE** CURB 73085	SHANE MCANALLY
20	17	16	32	**LONELY AND GONE** COLUMBIA 79210/SONY	MONTGOMERY GENTRY
21	25	—	2	**NO MERCY** EPIC 79345/SONY	TY HERNDON
22	20	23	83	**I'M ALRIGHT/BYE BYE** ● CURB 73034	JO DEE MESSINA
23	22	22	38	**NEVER BEEN KISSED** ARISTA NASHVILLE 13140	SHERRIE AUSTIN
24	RE-ENTRY		17	**I WANT A MAN** 143/WARNER BROS. 16932/WRN	LACE
25	23	24	61	**COMMITMENT** ● CURB 73055	LEANN RIMES

Records with the greatest sales gains this week. ● Recording Industry Assn. of America certification for net shipment of 500,000 units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum), with multimillion titles indicated by a numeral following the symbol. © 2000, Billboard/BPI Communications and SoundScan, Inc.

Classical
KEEPING SCORE



by Bradley Bambarger

KIDS' STUFF: After the string quartets of **Haydn**, **Beethoven**, and **Bartók**, those of **Dmitri Shostakovich** form the far pole among the great cycles in the genre—and the least investigated. Much like his predecessors, Shostakovich reserved his most intimate thoughts for his quartets, and since he lived through the Kafka-esque trials of the Soviet Union, his works reflect the tenor of the 20th century to an extraordinary degree. These idiosyncratic quartets embrace a vast range of expression, with acerbic irony rubbing up against emotive lament, neoclassicism complementing edgy modernism. It's their intense, exposed-nerve quality that has caused Shostakovich's quartets to be considered difficult and hardly the kind of music that would endear newcomers to the classical genre.

You wouldn't have known that Shostakovich was "difficult" from the scene Jan. 27 at the Miller Theatre, the leading-edge venue on the campus of Columbia University in New York. Nearly 600 amazingly attentive, appreciative students packed the hall for the second free "20/21 Club" event, sponsored by Deutsche Grammophon and the HMV retail chain. The informal evening featured the **Emerson Quartet** discussing Shostakovich's 15 quartets as the group played selections from the cycle. The excuse for the get-together was the Emerson's live recording of the complete Shostakovich quartets, just released as a five-disc boxed set in Deutsche Grammophon's "20/21" contemporary music series.



EMERSON QUARTET

The first such "20/21" event was held at the Miller Theatre last September and featured violinist **Gil Shaham** on the music of **Arvo Pärt**. That night was considered a rousing success, with just half the attendance of the latest one (Keeping Score, Billboard, Oct. 16, 1999). As before, the talk was moderated by Miller Theatre executive director **George Steel** and **Albert Imperato**, former VP of core classics with Universal Classics Group and now a founding partner of 21C Media Group, a classical music marketing and consulting firm.

Following the Emerson's witty, low-key elucidation of the Shostakovich quartets, there was a short question-and-answer period along with a beer-and-pizza party and record-signing session. The crowd was obviously "into" not only the event itself but its subject matter, with the students vocally interested in the social/political context of Shostakovich's work and how that context revealed itself in the content—whether it was the protest involved in the composer's use of Jewish music, the materialiste *danse macabre* of his "war scherzos," or his black humor evident throughout. HMV sold "20/21" CDs, plus items from the Emerson's Grammy-winning back catalog, with the kiosk selling out of the new Shostakovich boxed set and moving a considerable number of its single-disc samplers (spotlighting the cycle's emotional core, the Eighth Quartet).

It would be hard to imagine a more promising mix of entertainment and education (and art and commerce) than the first two "20/21 Club" events—and it's particularly heartening that a major record company, a retail chain, and a cultural venue came together to produce the evenings. (The New York Times Style Section ran a piece about the Shostakovich night with the tag line "Trying to make classical music cool"—although as one wag noted, "It's more likely that this was the only *really* cool thing the students did all week.") After the party, Universal Classics GM **Kevin Gore** and Emerson cellist **David Finckel** agreed that the allure of the "20/21 Club" stems from its air of substance and lack of "hype."

"Sure, there were records being sold, but that wasn't the real point of the night," Finckel said. "It was living performers coming together with a living public to investigate and celebrate the work of a great modern composer. It's the spirit of the thing that draws the kids—they can smell empty commercialism a mile off and would stay away. Also, I think the enthusiasm of the young audience proves that appreciating Shostakovich doesn't require intellectual intelligence as much as emotional intelligence. In that way, it always helps to show the context of a composer's life, that this music was written by a real person. I would love to take evenings like this on the road. It's what more people need to do."

The Emerson is taking Shostakovich on the road, albeit in more formal guise. The group—Finckel joined by violinist **Eugene Drucker**, violinist **Philip Setzer**, and violist **Lawrence Dutton**—performs the composer's complete quartet cycle this month at New York's Alice Tully Hall, starting Feb. 6 with Nos. 1-3 and on to Nos. 4-6 Feb. 13, Nos. 7-9 Feb. 16, Nos. 10-12 Feb. 23, and Nos. 13-15 Feb. 27. London and Paris will also see complete Shostakovich cycles, with the Emerson's London performances set for May 12, 15, and 17 at Wigmore Hall and May 19 and 21 at the Barbican Music Centre. The foursome is also collaborating with director **Tom McBurney** on a Shostakovich theater piece that blends film, poetry, and a live performance of the String Quartet No. 15. The piece debuts March 1-4 at New York's John Jay Theatre, with London and Paris productions to follow.

IN GOOD COMPANY: After nearly a decade as an executive with PolyGram Classics and then Universal Classics, **Albert Imperato** has left the major to found the aforementioned 21C Media Group with partners **Dan Lerner**, **Jessica Lustig**, and **Glenn Petry**. The New York-based firm offers marketing and consulting services to record companies, arts organizations, and individual artists. An initial client is Universal Classics, with 21C contributing to future "20/21 Club" events and the development of universalclassics.com. More on the plans of 21C and changes within Universal Classics in a future Keeping Score.

Top Contemporary Christian

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANDISE, AND INTERNET SALES REPORTS COLLECTED, COMPILED AND PROVIDED BY SOUNDSCAN

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
			No. 1	
1	13	15	**ANNE MURRAY** STRAIGHTWAY 12130/CHORDANT 1 week at No. 1	WHAT A WONDERFUL WORLD
2	1	14	**VARIOUS ARTISTS** ▲ SPARROW 17530/CHORD	WOW 2000: THE YEAR'S TOP 30 CHRISTIAN ARTISTS AND SONGS
3	2	33	**VARIOUS ARTISTS** ▲ MAINSTAY/INTEGRITY 19324/RED	WOW WORSHIP: TODAY'S 30 MOST POWERFUL WORSHIP SONGS
4	3	10	**MICHAEL W. SMITH** REUNION 10041/PROVIDENT	THIS IS YOUR TIME
5	7	18	**P.O.D.** ATLANTIC 83245/CHORDANT	THE FUNDAMENTAL ELEMENTS OF SOUTHTOWN
6	5	5	**TRIN-I-TEE 5:7** B-RITE 6992/RORO	SPIRITUAL LOVE
7	4	12	**JARS OF CLAY** ESSENTIAL/SILVERTONE 10499/PROVIDENT	IF I LEFT THE ZOO
8	6	33	**STEVEN CURTIS CHAPMAN** ● SPARROW 14995/CHORDANT	(SPEECHLESS)
9	24	19	**JACI VELASQUEZ** MYRRH/SONY DISCOS 6682/RORO	LLEGAR A TI
10	9	15	**CECE WINANS** WELLSPRING 020PT/LSPARROW 17711/CHORDANT	ALABASTER BOX
11	12	70	**KIRK FRANKLIN** ● GSPD 2287B/INTERSCOPE 490240/RORO	THE NU NATION PROJECT
12	11	59	**SIXPENCE NONE THE RICHER** ● SQUINT 7032/WORD	SIXPENCE NONE THE RICHER
13	21	19	**YOLANDA ADAMS** ELEKTRA 62429/CHORDANT	MOUNTAIN HIGH...VALLEY LOW
14	15	28	**VARIOUS ARTISTS** ● WORD 9376	WOW-THE 90S. 30 TOP CHRISTIAN SONGS OF THE DECADE
15	18	11	**THE CATHEDRALS** SPRING HOUSE 2233/CHORDANT	A FAREWELL CELEBRATION
16	14	49	**SONICFLOOD** GOTEE 2802/CHORDANT	SONICFLOOD
17	17	11	**NEWSBOYS** SPARROW 17720/CHORDANT	LOVE LIBERTY DISCO
18	23	20	**AUDIO ADRENALINE** FOREFRONT 5225/CHORDANT	UNDERDOG
19	22	23	**THIRD DAY** ESSENTIAL/SILVERTONE 10528/PROVIDENT	TIME
20	20	45	**AVALON** SPARROW 11687/CHORDANT	IN A DIFFERENT LIGHT
21	25	13	**VARIOUS ARTISTS** SPARROW 17250/CHORDANT	HEAVEN & EARTH: A TAPESTRY OF WORSHIP
22	26	4	**THE MCCLURKIN PROJECT** GOSPO CENTRIC 66129/RORO	THE MCCLURKIN PROJECT
23	NEW▶		**WOMEN OF FAITH** INTEGRITY 16739/RORO	EXTRAVAGANT GRACE
24	8	14	**BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS** SPRING HOUSE 2230/CHORDANT	MOUNTAIN HOMECOMING
25	27	21	**WINANS PHASE2** MYRRH 6082/RORO	WE GOT NEXT
26	10	14	**BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS** SPRING HOUSE 2221/CHORDANT	I'LL MEET YOU ON THE MOUNTAIN
27	29	56	**VARIOUS ARTISTS** HOSANNA!/INTEGRITY 1424/RORO	SHOUT TO THE LORD 2000
28	28	5	**VARIOUS ARTISTS** TOOTH & NAIL 13509/NO FUEL	CHEAPSKATES: HARDER SIDE
29	30	78	**POINT OF GRACE** ● WORD 5444	STEADY ON
30	33	62	**VARIOUS ARTISTS** TIME LIFE 80481/MADACY	SONGS 4 LIFE — FEEL THE POWER!
31	34	32	**OUT OF EDEN** GOTEE 2804/CHORDANT	NO TURNING BACK
32	37	71	**DC TALK** ● VIRGIN/FOREFRONT 51795/CHORDANT	SUPERNATURAL
33	31	5	**THE MARTINS** SPRING HILL 5461/CHORDANT	WINDOWS
34	RE-ENTRY		**VARIOUS ARTISTS** WORD 8782	STREAMS
35	36	67	**VARIOUS ARTISTS** ▲ SPARROW 18610/CHORDANT	WOW-1999. THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS
36	RE-ENTRY		**TWILA PARIS** SPARROW 16992/CHORDANT	TRUE NORTH
37	31	5	**VARIOUS ARTISTS** BLC 7436/CHORDANT	CHEAPSKATES: SOFTER SIDE
38	38	2	**JONATHAN PIERCE** CURB 77957/CHORDANT	SANCTUARY
39	RE-ENTRY		**YOLANDA ADAMS** VERITY 43144/RORO	THE BEST OF YOLANDA ADAMS
40	35	34	**VARIOUS ARTISTS** ZEN 12092/INTEGRITY 12750/CHORDANT	PASSION BETTER IS ONE DAY

Records with the greatest sales gains this week ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 album units (Gold) ▲ RIAA certification for full shipment of 1 million units (Platinum). ◆ RIAA certification for full shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, unit counts albums with a running time of 100 minutes or more; the RIAA multiplies shipments by the number of discs and/or tapes. All albums available on cassette and CD. "Automatic indicates vinyl available. ■ indicates past or present Heatseeker title. © 2000, Billboard/BPI Communications.

HIGHER GROUND



by Deborah Evans Price

DOVE NOM SURPRISES: There once was a time when the nominees for the Gospel Music Assn.'s Dove Awards seemed to hold few surprises, and the award show presentations even fewer. Remember **Sandi Patty's** 11 consecutive wins (1982-92) for female vocalist? No one can argue that her stunning soprano was worthy (and continues to be), but more than a decade of one artist taking home the prize offered viewers little to rally around.

That's not the case with the upcoming 31st annual Dove Awards. The announcement of this year's nominees offers an intriguing mix of candidates.

Independent artists and labels continue to make strong showings, with Rocketown's **Ginny Owens** garnering four nominations, among them new artist of the year, and Gotee's **Jennifer Knapp,** last year's winner in the best new artist category, stepping up to the female vocalist category.

Perhaps the most interesting mix of nominees comes in the group of the year category, where worldwide breakthrough band **Sixpence None The Richer** competes against pop ensembles **Avalon** and **Point Of Grace,** rockers **Third Day** and **Audio Adrenaline,** and, in an unusual showing, Southern gospel legends **the Cathedrals.** There was a time when Southern gospel dominated the Doves before the emergence of contemporary Christian's pop and rock acts. It will be interesting to see what happens in that category. The Cathedrals retired in December after more than 35 years, and their farewell album and video have been selling briskly. It would be a nice retirement gift to see them take home a final Dove, and it would be especially bittersweet in light of the passing of Cathedral founder **Glen Payne** last October.

Speaking of the Southern gospel community, Payne is one of four pioneers in that industry to have died in the past 14 months. **J.D. Sumner,** leader of the famed **Stamps,** died Nov. 16, 1998. **Brock Speer** passed away March 29, 1999, and **Rex Nelon** died of a heart attack Jan. 23 in London (Billboard, Feb. 5), where he had traveled to work on an upcoming video for **Bill Gaither's** "Homecoming" series. Those close to Nelon found his passing particularly sad because he had been doing so well and truly enjoying life the past year. He had retired from the road in 1998 and had married Nashville publisher **Judy Spencer** on March 25 of last year. Our condolences to Judy, his daughter **Kelly** (who is making her father proud carrying on the family group, **the Nelons**), and all of Rex's family. He was a wonderful gentleman who is going to be sorely missed on this side of heaven.

AA HITS THE ROAD: ForeFront band **Audio Adrenaline** is starting off the millennium busier than ever. Not only has the act re-signed with ForeFront Records, but it has started its own label, flickerrecords.com; recently celebrated the gold certification of its third album, "Bloom"; is enjoying a Grammy nomination for its current album, "Underdog"; and has embarked on a tour. "We're pretty busy right now, but it's a lot of fun," says the band's **Mark Stuart,** who along with fellow band members **Will McGinniss, Bob Herdman, Ben Cissell,** and **Tyler Burkum** is enjoying nearly a decade of success in the industry.

Two bands, **Fono** and **Raze,** are joining Audio Adrenaline for the Underdog tour, which kicked off at the end of January. "We've stepped up production a little with a great light show and a lot of interactive video stuff," Stuart says. "It's definitely a normal high-energy Audio Adrenaline concert. One of the things we really want to

(Continued on next page)

In the SPIRIT



by Lisa Collins

RIGHT ON TIME: God once again proved that he could and he would for **Dottie Peoples,** who pocketed her first-ever Grammy nomination with her sixth album, "God Can And God Will," which was released in March 1999 and earned her six Stellar Award nominations. "I never dreamed that it would happen and thought it was a joke when they first told me I'd gotten a Grammy nomination," recounts Peoples, who is touring nationally with the stage play "God Don't Like Ugly" through May 14.

"I believe I should have gotten it with 'On Time God,' but that was just my second album, and I was a new kid on the block," Peoples continues. "However, this was one of my best albums since 'On Time God,' so I think it was on time."

Peoples was one of a handful of deserving first-time nominees—including **the Wilmington Chester Mass Choir**—who reflect in small measure the efforts by the National Academy of Recording Arts and Sciences (NARAS) to fully reflect the gospel scene.

"Some inconsistencies remain, but we are really making an effort in this community," says board of governors member **Tara Griggs-Magee,** who heads up the gospel advisory board of NARAS' New York chapter. "We started a gospel advisory board here in New York to reach out to the key leaders in this community to put together initiatives to explain the process to the community and to provide greater accuracy with regards to the nomination process. More importantly, the goal is to get more gospel artists involved in the voting process."

Veteran nominees include **the Mississippi Mass Choir, Shirley Caesar, the Dixie Hummingbirds, Take 6, Yolanda Adams,** and **John P. Kee,** who earned two nods for best gospel choir or chorus album with his **VIP Mass Choir** ("Any Day") and **the Inner City Mass Choir** ("Let's Make It Better").

Of course, there's always something about the name **the Winans.** Members of the famed singing family pulled in a total of four nominations. **CeCe Winans** ("His Gift") will square off against her nephews in the group **Winans Phase 2** ("We Got Next") for best contemporary soul gospel album. **Pop Winans** ("Uncensored") goes toe to toe with daughter-in-law **Vickie Winans** ("Live In Detroit II") for best traditional soul gospel album.

"If God sees fit to honor me," says patriarch Pop Winans, "I ain't thanking no producers, no record label ... I'm just thanking God, and I'm going to thank him until they escort me off stage."

Fifth-time nominee Vickie Winans says, "Hopefully, this is my year. I don't sing for awards, but it certainly feels good when the industry pats your back."

SHOUTING IN THE HOUSE: There'll be pats on the back all around at the eighth annual Pre-Grammy Gospel Night Celebration, scheduled for Feb. 22 at the Alex Theatre in Glendale, Calif. Hosts for the 7 p.m. gala are **CeCe Winans** and "Steve Harvey Show" co-star **Wendy Robinson.** Among those confirmed as performers are **Ametria, Damita Haddon, Bishop Carlton Pearson,** and **the McClurkins.** The nominees as well are expected to be in attendance at the event, which was conceived by Atlantic Christian VP **Demetrus Alexander** and Warner Records publicist **Erma Byrd** to heighten gospel awareness during Grammy week festivities.

Top Gospel Albums™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST / IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
			◄ NO. 1 ►	
1	1	6	**TRIN-I-TEE 5:7** B-RITE 490359/INTERSCOPE 5 weeks at No. 1	SPIRITUAL LOVE
2	2	16	**CECE WINANS** WELLSPRING GOSPEL 51711/SPARROW	ALABASTER BOX
3	3	70	**KIRK FRANKLIN** ● GOSPO CENTRIC 490178/INTERSCOPE	THE NU NATION PROJECT
(4)	6	27	**BRENT JONES AND T.P. MOBB** HOLY ROLLER 7012/MCG	BRENT JONES AND T.P. MOBB
5	4	12	**HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR** VERITY 43132	FAMILY AFFAIR
6	8	19	**YOLANDA ADAMS** ELEKTRA 62439/EEG	MOUNTAIN HIGH...VALLEY LOW
(7)	8	41	**VICKIE WINANS** CGI 5325/PLATINUM	LIVE IN DETROIT II
8	9	5	**THE MCCLURKIN PROJECT** GOSPO CENTRIC 490200/INTERSCOPE	THE MCCLURKIN PROJECT
9	9	93	**FRED HAMMOND & RADICAL FOR CHRIST** ▲ VERITY 43110	(PAGES OF LIFE) CHAPTERS I & II
10	10	22	**WINANS PHASE2** MYRRH/WORD 69681/EPIC	WE GOT NEXT
11	12	49	**VARIOUS ARTISTS** ● VERITY 43125	WOW GOSPEL 1999 — THE YEAR'S 30 TOP GOSPEL ARTISTS AND SONGS
12	19	43	**T.D. JAKES** ISLAND INSPIRATIONAL 524630/IDJMG	SACRED LOVE SONGS
(13)	12	36	**RICHARD SMALLWOOD WITH VISION** VERITY 43119	HEALING—LIVE IN DETROIT
14	12	21	**IYANLA VANZANT** HARMONY 1799	IN THE MEANTIME — THE MUSIC THAT TELLS THE STORY
15	10	44	**DOTTIE PEOPLES** ATLANTA INT'L 10250	GOD CAN & GOD WILL
15	10	10	**YOLANDA ADAMS** VERITY 43144	THE BEST OF YOLANDA ADAMS
17	10	54	**VARIOUS ARTISTS** MALACO 1002	HERITAGE OF GOSPEL
(18)	22	20	**THE CANTON SPIRITUALS** VERITY 43135	THE LIVE EXPERIENCE 1999
(19)	21	22	**THE MISSISSIPPI MASS CHOIR** MALACO 6031	EMMANUEL (GOD WITH US)
20	10	10	**MARVIN SAPP** WORD 69615/EPIC	NOTHING ELSE MATTERS
(21)	31	8	**NORMAN HUTCHINS** JOI 1258	BATTLEFIELD
22	19	19	**CARL PEARSON** ATLANTIC 46006/AG	LIVE AT AZUSA 3
23	21	49	**VARIOUS ARTISTS** EMI GOSPEL 20209	GREAT WOMEN OF GOSPEL VOLUME II
24	25	33	**GOSPEL GANGSTAZ** B-RITE 490096/INTERSCOPE	I CAN SEE CLEARLY NOW
(25)	26	64	**T.D. JAKES WITH THE POTTER'S HOUSE MASS CHOIR** INTEGRITY/WORD 69542/EPIC	LIVE FROM THE POTTER'S HOUSE
(26)	39	16	**REV. GERALD THOMPSON & CHICAGO COMBINED** ATLANTA INT'L 10254	LIVE IN CHICAGO
27	29	49	**VARIOUS ARTISTS** INTERSOUND 5315/PLATINUM	RAISIN' THE ROOF
(28)	36	34	**THE FLINT CAVALIERS** FIRST LITE 4018	THE FLINT CAVALIERS LIVE IN CONCERT
29	23	15	**MIGHTY CLOUDS OF JOY** CGI 5362/PLATINUM	IT WAS YOU
30	30	81	**TRIN-I-TEE 5:7** B-RITE 490094/INTERSCOPE	TRIN-I-TEE 5:7
31	32	24	**VARIOUS ARTISTS** CGI 5333/PLATINUM	DIVAS OF GOSPEL
(32)	37	54	**JUANITA BYNUM** SHEKINAH INTERNATIONAL 11659	MORNING GLORY VOLUME ONE: PEACE
33	20	5	**VICKIE WINANS** CGI 5339/PLATINUM	SHARE THE LAUGHTER
34	35	42	**HELEN BAYLOR** VERITY 43124	HELEN BAYLOR...LIVE
(35)	RE-ENTRY		**KIM BURRELL** TOMMY BOY GOSPEL 1249/TOMMY BOY	EVERLASTING LIFE
(36)	RE-ENTRY		**MEN OF STANDARD** MUSCLE SHOALS SOUND 6015/MALACO	FEELS LIKE RAIN
(37)	NEW ▶		**VARIOUS ARTISTS** EMI GOSPEL 20245	GREAT MEN OF GOSPEL
38	34	97	**CECE WINANS** PIONEER 92793/AG	EVERLASTING LOVE
39	33	39	**ANOINTED** MYRRH/WORD 69616/EPIC	ANOINTED
40	40	47	**LEE WILLIAMS & THE SPIRITUAL QC'S** MAJESTIC 7004	LOVE WILL GO ALL THE WAY

◯ Records with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. All albums available on cassette and CD. *Asterisk indicates vinyl available. ■ indicates past or present Heatseeker titles. © 2000, Billboard/BPI Communications

Jazz

BLUE NOTES™



by Steve Graybow

THE POWER OF THREE: When **Pat Metheny** finished touring behind the 1997 **Pat Metheny Group** album "Imaginary Day" (Warner Bros.), he needed to take a break. For the prodigious guitarist, time off came in the form of a trio with bassist **Larry Grenadier** and drummer **Bill Stewart.**

"As has often been the case when I have a break from the group, I enjoyed the opportunity to do something special on my own," says Metheny. "I started playing dates with Bill and Larry in June of last year, and after six weeks I knew I couldn't miss the chance to document this band."



METHENY

Documentation comes in the form of "Trio 99-00" (Warner Bros.), due Tuesday (8). Metheny describes it as being "the closest record" he's made to his first trio date, 1975's 'Bright Size Life' (ECM). "When I've played in trios with **Charlie Haden** and **Billy Higgins**, or **Dave Holland** and **Roy Haynes**, I've kind of gone into their world. I've never asked them to come completely into my zone. 'Bright Size Life' featured a trio [Metheny, bassist **Jaco Pastorius**, and drummer **Bob Moses**] that I could mold by the tunes I was writing. The new record is more like that."

Unlike the trio's live dates, which found the musicians performing compositions from past Metheny projects, "Trio 99-00" finds the band exploring newly composed material. "I wrote a bunch of new tunes the night before we went into the studio," says Metheny. "Then we just went in and played. I wasn't even sure that we were making a record, but when I listened back to the music, I knew I had to put it out."

The date comes on the heels of a busy year for Metheny, which found him releasing a duets album with guitarist **Jim Hall** (Blue Notes, Billboard, April 17, 1999), contributing to **Michael Brecker's** "Time Is Of The Essence" (Blue Notes, Billboard, Nov. 6, 1999), and scoring and performing the soundtrack to the film "A Map Of The World" (Warner Bros.), which came out this past December.

While the aforementioned projects found Metheny alternately providing a supportive role and composing pastoral, cinematic soundscapes, "Trio" finds the guitarist in full-on improvisational mode, adding sublimely phrased melodies and inspired solo flights to the rhythmic underpinning of his colleagues. "I wanted this record to capture the harmonic, conversational, narrative kind of thing that the trio got really good at," explains Metheny, who hopes to release a live trio album at a later date. "Live, there is a wild side to this trio that is not documented on this record."

Sitting alongside "Trio's" new Metheny compositions are covers of **Wayne Shorter's** "Capricorn" and the song "Lot Of Livin' To Do" (from the musical "Bye Bye Birdie"), as well as Metheny and **Lyle Mays'** "Lone Jack." Additionally, the trio tackles **John Coltrane's** well-worn "Giant Steps," ingeniously slowed down and rearranged by Metheny. "To me, the architecture of 'Giant Steps' is one of the best of the 20th century," says the guitarist. "It is like an **M.C. Escher** painting, in that it goes up and down at the same time. Slowing it down was a new entry point into the architecture of the tune, while keeping its sense of motion." Metheny also added a bridge "to give [the composition] a break from the constant motion."

Metheny will tour with the trio before entering into preparations for an upcoming group album toward the end of the year. "I expect to cut back on my activities severely over the next few years," he says. "For much of the '90s, I took on many projects, because I wanted to play with people like **Joshua Redman** and **Kenny Garrett,** who are a bit younger than me and who I had missed coming up with because I was on the road 300 days a year. Now, I'm going into a zone where I want to put my energies into my own thing, which probably means composing more and putting out more of my own music."

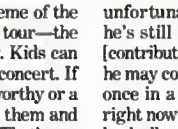
DOUBLE TROUBLE: Publicity execs **Sheryl Feuerstein** and **Helene Greece** have combined talents to form Eastwest Media. The new company will have offices on both coasts and will work straight-ahead and contemporary jazz projects.

AND: Trumpeter **Roy Hargrove** appears on "Voodoo" (Virgin), the sophomore effort from R&B artist **D'Angelo.**

HIGHER GROUND

(Continued from preceding page)

drive home is the whole theme of the record and the theme of the tour—the idea of being the underdog. Kids can get encouragement at this concert. If they feel untalented or unworthy or a little slighted, God can use them and do great things with them. That's one of the things we really want to drive home message-wise on this tour—to encourage Christian kids out there to be great leaders and do great things with God on their side. That's the main spiritual theme of the night."



AUDIO ADRENALINE

During the tour, the band will do online events with musicforce.com and its own Web site, audioa.com. "We're going to try every night to have live shots on audioa.com, and maybe some nights some real video of the tour," says Stuart.

One thing fans will notice on this tour is the absence of Herdman. "A lot of people don't know that Bob is coming off the road," says Stuart. "He won't be on this next tour, which is unfortunate, but at the same time, he's still part of Audio Adrenaline [contributing to the] songwriting, and he may come out and do a show every once in a while. But his main thing right now is to be the front man. He's basically running flickerrecords. He's here at the office doing that stuff. Right now it's real important that he sees the vision through here in Nashville."

Stuart says launching the label is something the band had wanted to do for a long time. "We had an artist we really wanted to develop, and his record is done," Stuart says of **Riley Armstrong,** whose debut will be released in March. "The main thing is we love Christian music. We love the fact that it changes lives. It can motivate people to do things, especially kids to walk closer to the Lord and do great things for his kingdom. This is something we want to be involved with for a long time, and we realize Audio Adrenaline can't last forever, mainly because our wives would kill us. We want to keep touring for a few more years because we feel we have something to offer as Audio Adrenaline, but eventually we want to be able to use what we've learned to help develop and nurture young bands and young artists to experience what we've been able to experience, which is a dream come true."

ForeFront president **Greg Ham** has worked with the band since it signed with the label in 1991. "I think this is their year, and I'm excited for them. Things are just lining up. We've been pleased with all that's happened thus far, and I think we've got a great shot at the Grammy . . . 'Underdog' is the fastest-selling record they've had thus far."

Ham feels the band is now reaping the benefits of years of hard work. "They are a really dedicated band that has worked it for eight years straight very hard," he says. "It's been cool for us to see them develop and see how things have grown."

TOP REGGAE ALBUMS™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE / IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
			◄ NO. 1 ►	
1	1	11	CHANT DOWN BABYLON TUFF GONG/ISLAND 546104*/IDJMG — 11 weeks at No. 1	BOB MARLEY
(2)	2	37	REGGAE GOLD 1999 VP 1559*	VARIOUS ARTISTS
3	3	28	REGGAE PARTY POLYGRAM TV/ISLAND 565654/IDJMG	VARIOUS ARTISTS
4	5	12	STRICTLY THE BEST 24 VP 1570*	VARIOUS ARTISTS
5	4	30	SCROLLS OF THE PROPHET — THE BEST OF PETER TOSH COLUMBIA [illegible]/CRG	PETER TOSH
6	6	13	STRICTLY THE BEST 23 VP 1569*	VARIOUS ARTISTS
(7)	11	9	1999 BIGGEST RAGGA DANCEHALL ANTHEMS GREENSLEEVES 4001	VARIOUS ARTISTS
8	7	29	SPIRIT OF MUSIC ELEKTRA 62396/EEG	ZIGGY MARLEY & THE MELODY MAKERS
9	8	15	5TH ELEMENT TVT 6420*	BOUNTY KILLER
10	9	4	THE BEST OF BOB MARLEY ST. CLAIR 9805	BOB MARLEY
11	12	28	DJ REGGAE MIX 2000 BEAST 54 [illegible]/SIMITAR	VARIOUS ARTISTS
(12)	13	28	HEADS HIGH GREENSLEEVES 251	MR. VEGAS
13	10	23	EVERYONE FALLS IN LOVE VP/550 MUSIC 63758/EPIC	TANTO METRO & DEVONTE
(14)	14	4	JIMMY CLIFF — ULTIMATE COLLECTION HIP-D 546727/UNIVERSAL	JIMMY CLIFF
(15)	15	64	PURE REGGAE POLYGRAM TV [illegible]122/IDJMG	VARIOUS ARTISTS

TOP WORLD MUSIC ALBUMS™

			◄ NO. 1 ►	
(1)	1	44	SOGNO ▲ POLYDOR 547222 — 41 weeks at No. 1	ANDREA BOCELLI
2	2	34	BUENA VISTA SOCIAL CLUB PRESENTS IBRAHIM FERRER WORLD CIRCUIT/NONESUCH 79532/AG	IBRAHIM FERRER
3	8	42	THE IRISH TENORS MASTERTONE 8552/POINT	JOHN MCDERMOTT/ANTHONY KEARNS/RONAN TYNAN
4	4	25	CAFE ATLANTICO RCA VICTOR 65401	CESARIA EVORA
5	2	10	DISTINTO DIFERENTE NONESUCH 79501	AFRO-CUBAN ALL STARS
6	5	8	MELELANA PUNA HELE 13956	KEALI'I REICHEL
7	6	18	LIVE IN PARIS & TORONTO VALLEY ENTERTAINMENT 15045	LOREENA MCKENNITT
(8)	RE-ENTRY		O RCA VICTOR 63358	CIRQUE DU SOLEIL
9	9	14	A MA ZONE LUAKA BOP/NARADA 48412/VIRGIN	ZAP MAMA
(10)	14	42	SUENOS (WITH SPANISH TRACKS) UNIVERSAL LATINO 547224	ANDREA BOCELLI
11	10	36	VOLUME 2 RELEASE REAL WORLD 47324	AFRO CELT SOUND SYSTEM
12	12	3	HUI ALOHA DANCING CAT 38053/WINDHAM HILL	VARIOUS ARTISTS
(13)	RE-ENTRY		LA NOUBA RCA VICTOR 63502	CIRQUE DU SOLEIL
14	11	10	CALLE SALUD NONESUCH 79578/AG	COMPAY SEGUNDO
(15)	NEW ▶		HONEY BABY POI POUNDER RECORDS 81160	THREE PLUS

TOP BLUES ALBUMS™

			◄ NO. 1 ►	
1	1	16	LIVE ON GIANT/REPRISE 24729/WARNER BROS — 16 weeks at No. 1	KENNY WAYNE SHEPHERD BAND
2	5	67	WANDER THIS WORLD ● A&M 540984/INTERSCOPE	JONNY LANG
3	5	14	IN SESSION STAX 7501/FANTASY	ALBERT KING WITH STEVIE RAY VAUGHAN
4	2	45	THE REAL DEAL: GREATEST HITS VOLUME 2 LEGACY [illegible]/EPIC	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE
5	8	91	JUST WON'T BURN TONE COOL/RDUNDER 471164/IDJMG	SUSAN TEDESCHI
6	6	12	GOTTA GET THE GROOVE BACK MALACO 7499	JOHNNIE TAYLOR
(7)	7	16	LOUD GUITARS, BIG SUSPICIONS ARISTA 14614	SHANNON CURFMAN
8	9	21	MATERIAL THINGS MALACO 2825	MEL WAITERS
9	8	29	BLUES ● POLYDOR 54717B/UNIVERSAL	ERIC CLAPTON
(10)	NEW ▶		WELCOME TO LITTLE MILTON MALACO 7500	LITTLE MILTON
11	10	17	LET THE GOOD TIMES ROLL MCA 112042	B.B. KING
12	11	26	HEART OF A WOMAN PRIVATE MUSIC 82180/WINDHAM HILL	ETTA JAMES
13	12	11	HEAVY PICKS — THE ROBERT CRAY COLLECTION MERCURY 546557/IDJMG	ROBERT CRAY
14	14	31	BEST OF ETTA JAMES MCA 111953	ETTA JAMES
15	15	37	BEST OF B.B. KING THE MILLENNIUM COLLECTION MCA 111939	B.B. KING

Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. All albums available on cassette and CD. *Asterisk indicates vinyl available. ■ indicates past and present Heatseekers titles. © 2000, Billboard/BPI Communications and SoundScan Inc.

Peiken Knows What Goes Pop

Songwriter Behind Aguilera Hit Enjoys Hot 100 Success

BY DYLAN SIEGLER

NEW YORK—"She's a real teenager," says songwriter Shelly Peiken of teen chanteuse Christina Aguilera, whom she's worked with on and off for more than a year.

"When it's time for a break, she doesn't want anything to do with my tofu and broccoli. She wants McDonald's! But she's got the voice," says Peiken. "They don't have to touch it up in the studio, that's for sure."

Peiken should know—she's the co-writer of Aguilera's most recent No. 1 hit, "What A Girl Wants," with producer/songwriter Guy Roche. The song knocked Santana's "Smooth" out of the top slot of The Billboard Hot 100 a few weeks ago, leaping from the No. 11 spot.

"What A Girl Wants" is just one product of a fruitful working relationship between Roche and Peiken, who also co-wrote Brandy's "Almost Doesn't Count." "Guy sat down at the piano and got a groove going," says Peiken of the creative process that led to "What A Girl Wants." "And I can't say it was something happening in my life—it was the feeling I got from what he was playing, and it wouldn't have occurred to me if he wasn't playing the right music."

Later, remembers Peiken, she couldn't get the hook of the newly penned song out of her mind. "I drove home and listened to our work tape, thinking, 'That chorus is so hooky,' " she says.

Later, Ron Fair, Aguilera's RCA Records A&R rep, would validate that hook again by choosing the track for Aguilera's album, one that has received much fanfare in the business press for its innovative and meticulous marketing.



PEIKEN

"What A Girl Wants" is not a first for veteran songwriter Peiken. The lyricist and sometime melody-maker is part of the force behind Meredith Brooks' No. 2 Hot 100 hit "Bitch" and Brandy's "Almost Doesn't Count," which rose to No. 16 on that chart. She's also co-written hits sung by Reba McEntire and Regina Belle.

Peiken, a business school graduate, got her start as a songwriter in an informal songwriter's circle held in the back room of a midtown Manhattan bar. "All these people would meet every Tuesday night, have a burger and a beer, and talk about songwriting," she says.

Soon, Peiken got up her nerve to pass a song to '80s starlet Taylor Dayne. "I had met her through some friends of mine who were working with her," says Peiken. "So I left her two songs on a tape under her doormat, and she chose one of them, 'Carry Your Heart,' for her album—and the album went platinum."

With that success to bolster her confidence, Peiken pressed on. Soon she had a deal with Hit & Run Music Publishing and was working with Suzan Koç, now VP. "It's been a real delight," says Koç. "As I always tell Shelly, she makes me look really good."

Recent song placings for Peiken have included a song sung by Aaliyah on the "Music Of The Heart" soundtrack, an album cut for Brandy, and a further foray into country with Mark Willis' cover of "Almost Doesn't Count." "I've concentrated on taking her to places she doesn't go naturally," says Koç of her working relationship with Peiken. "I'm really proud of what we've accomplished in the country market. She had been discouraged from going to Nashville, but I said, 'A song's a song! Let's try.' "

While Peiken assures that she's "not the person to ask for predictions" about the pop song market, she says she hopes the current trend toward pop tunes will continue. "All my life, I've just wanted to play pop songs. This, right now, is my chance."

NO.1 SONG CREDITS

TITLE • WRITER • PUBLISHER

THE HOT 100

I KNEW I LOVED YOU • Darren Hayes, Daniel Jones • Rough Cut/ASCAP, WB/ASCAP

HOT COUNTRY SINGLES & TRACKS

COWBOY TAKE ME AWAY • Martie Seidel, Marcus Hummon • Woolly Puddin/BMI, Bug/BMI, Careers-BMG/BMI, Floyd's Dream/BMI

HOT R&B SINGLES

GET IT ON TONITE • Montell Jordan, Brian Palmer, Sergio Moore, D. Moore, D. Denbow, A. Wilson, J. Evers, Juergen Korduletsch • Montell Jordan/ASCAP, Famous/ASCAP, Chubby/ASCAP, PLX/ASCAP, Tobaki/ASCAP, Levers Cribb/ASCAP, Warner/Chappell GMBH WB/ASCAP, Edition Lollipip, Gems Warner-Tamerlane/BMI

HOT RAP SINGLES

HOT BOYZ • Missy Elliott, Timothy Mosley • Mass Confusion/ASCAP, WB/ASCAP, Virginia Beach/ASCAP

HOT LATIN TRACKS

FRUTA FRESCA • Martin Madera • Gaira Productions

Drake Tunes Heard Onstage & On TV; Irwin Pincus Retires; Nash Signs Up

Words & Music

by Irv Lichtman

A VERY GOOD DAY (AND EVENING): On a recent Sunday, songwriter **Ervin Drake** and his wife attended a matinee performance in New York of the hit play "Lobster Alice" and discovered a bit of personal drama in the piece. "I knew nothing about this play except that it had enjoyed good critical notices," Drake says, "until I read this information in the Playbill."

The program read, "Fact: In 1946, the surrealist **Salvador Dali** went to Hollywood. He spent six weeks at a large studio, where he had been commissioned to create a short animated surrealist ballet based on the popular song 'Destino,' or 'You Tempt Me.' He spent most of his time with an animator who wes working on the color styling and design of 'Alice In Wonderland.' "

"Now, I had composed [the English lyric in 1943]," Drake continued, and although my reaction was, 'Naah, it can't be mine,' I was more than mildly curious. So, when the play began, I listened closely to determine whether this was not just a coincidence of title. But early on they played the song on a phonograph, and, yes, they were clearly my ancient words . . . Then the playwright [**Kira Obolensky**] quoted from the lyric as part of the dialogue. I was amazed."

The song, not a success when it was first introduced, is published by peermusic.

After seeing the play, Drake heard **Frank Sinatra** sing his song "It Was A Very Good Year" that evening throughout the five-minute opening of the season premiere of the smash HBO TV series "The Sopranos." This time, Drake knew that the song was being used on the soundtrack. He wasn't surprised, but he sure was pleased.

RETIREMENT: **Irwin Pincus**, the veteran publisher who operated the West Coast unit of GPS Music Group for many years, has retired, the Los Angeles office having closed down. Its interests will be handled in New York by **Lee Pincus**, Irwin's brother. The company is an outgrowth of a New York company, George Pincus Music, formed by their father in the eerly '50s. His major copyrights have included several early songs by **the Beatles**, "Taste Of Honey," and "Old Cape Cod," among others.

NASH SIGNS PUBLISHING DEAL: Sony/ATV Music Publishing has made a global administration deal with **Graham Nash's** Nash Notes catalog, which includes songs penned by Nash both as a solo artist and in various bands with **David Crosby, Stephen Stills,** and **Neil Young**. The deal also includes future material by the British rocker.

A recent album on Atlantic is the first **Crosby, Stills, Nash & Young** album in more than 15 years. The Nesh deal was announced by Sony/ATV president **Richard Rowe** and executive VP **Jody Graham Dunitz**. BMG Music handled administration internationally, U.S. excepted, in the '90s; the deal ended Dec. 31, 1998.

PRINT ON PRINT: The following are the best-selling folios from Music Sales Corp.:

1. **Tori Amos**, "To Venus And Back."
2. **Eddie Money**, "His Greatest Hits."
3. **Tom Waits**, "Mule Variations."
4. Tori Amos, "The Singles."
5. **Pink Floyd**, "The Wall."



Guitar Man. Hal Leonard Corp. is releasing "The Pat Metheny Songbook," a 13-year effort that offers a complete collection of songs by the jazz guitarist/composer. There are 167 in all, from 1975 to the present. More than 400 pages, the folio, which carries a list price of $29.95, presents the compositions in lead sheet arrangements, enebling especially wide access to Metheny's music. Shown, from left, are Larry Morton, president of Hal Leonard Corp.; Keith Mardak, chairman/CEO of Hal Leonard; Metheny; and Jeff Schroedl, creative manager of guitar publications for Hal Leonard.



Three For The Money. Universal Music Publishing Group has acquired three catalogs formerly owned by Pat Higdon, the publisher's senior VP/GM of Nashville operations. The catalogs, which operated under Patrick Joseph Music, are Patrick Joseph Music (BMI), Patrix Janus Music (ASCAP), end PJH Music (SESAC). Their writing staff includes such notables as Matreca Berg, Gary Harrison, Tim Mensy, Vince Melamed, Jim Photoglow, and A.L. "Doodle" Ownes. Shown et the signing of the deal, from left, are David Renzer, worldwide president of Universal Music Publishing Group; Higdon; and Micheel Sammis, CFO of Universal Music Publishing Group.



Achiever. Maxyne Lang, president of Williamson Music, wes recently presented with e lifetime echievement ewerd in New York by the city's chapter of the Assn. of Independent Music Publishers (AIMP). Lang, fifth from left, is shown with AIMP board members, from left, Debbie Rose, Barry Slotnick, Beebe Boume, Steve White, Bernadette Gorman, Caroline Bienstock, Peter Coquillard, Mary Beth Roberts, Thomas R. Levy, and Julie Lipsius.



Overture. The ASCAP Foundation/Disney Musical Theatre Workshops' fifth season in Los Angelee wes leunched Jan. 24. On hand at the event, from left, were Thomas Schumacher, president of Welt Disney Feeture Animation; Paris Barclay, a TV director who's written a musical, "Letters From Nam"; Michael Kerker, ASCAP's director of musical theater; and songwriter Stephen Schwartz, moderator of the workshop on both the Eest and West coests.

Henson Reopens A&M Complex; Lanois Closes Two Studios

ON THE WEST COAST, a famed studio is undergoing a transition. The Los Angeles recording, mixing, and mastering complex formerly known as A&M Studios—which last year was subject to a long string of rumors and a brief closure—has reopened under the new ownership of the Jim Henson Co. At press time, its new name had not yet been announced.

Henson acquired A&M from Universal Music, which inherited the studio from former owner PolyGram when Universal bought PolyGram in late 1998. PolyGram, for its part, had acquired the studio as part of its purchase of A&M Records in the early '90s.

The studio will be run by Henson as an autonomous, commercial facility serving music recording, mixing, and mastering clients.

In a statement, the Henson Co. says, "The children of the late **Jim Henson** who own the Jim Henson Co. bought the property that the Studio resides on. The Studio will be run autonomous to the rest of the company."

Ron Rutledge—who joined A&M in October 1994 after a seven-year tenure as studio manager at Precision Mastering—will continue at A&M as VP of recording studio operations, overseeing the recording, mixing, and mastering studios.

"The studio is open as a commercial facility," says Rutledge. "We hired back a small staff at the beginning of December, and we meant to open Jan. 10, but we ended up opening Jan. 3 because we had so much going on."

Chief mastering engineer **Dave Collins**, whose long career at A&M was briefly interrupted in the fall of 1999 while the studio was changing hands, is now back in action as chief mastering engineer. Another of the former A&M Mastering staffers, **Andrew Garver**, has also returned.

The other three onetime engineers in the mastering division, **Stuart Whitmore**, **Alan Yoshida**, and **Pat Sullivan**, have all left. Sullivan joined Bernie Grundman Mastering; at press time, it was not known whether Yoshida and Whitmore had found new affiliations.

Stephen Marcussen, who departed Precision Mastering approximately a year ago and had been working in Collins' room around Collins' schedule, is still operating out of A&M while he awaits construction of his own facility, according to Marcussen and Rutledge.

Other returning staffers are chief engineer **Dave Reed**; technical engineers **Danny Buchanan**, **Mark Tindle**, and **Gary Mannon**; and assistant engineers **Bryan Cook**, **Alex Gibson**, **German Villacorta**, and **Tim Harkins**. In addition, the studio has hired a new assistant, **Mark Valentine**.

Rutledge says, "I currently have the best staff that I have ever worked with in any profession. They are all extremely dedicated to the resurrection of this facility and have all been working their asses off to get this facility back on top where it belongs."

Among A&M's historic recording and mixing rooms, Studios A and D are currently down while they await the delivery of two new consoles to replace boards that were removed by Universal prior to the transaction. The new mixers are an 80-input Solid State Logic (SSL) 9000J with 5.1-channel capabilities (Studio A) and an SSL 4072 G+ (Studio D).

The facility's other rooms feature an SSL 6056 (Studio B), a 96-input Euphonix CS3000 (Studio C), and an SSL 6072 in the Mix Room, where **Jerry Cantrell** of **Alice In Chains** fame is mixing a project he started at the studio just before its hiatus.

Besides the Cantrell album, other sessions at the studio include an **Alice Cooper** tracking project and ongoing mastering work.

Amid the buzz of activity at the famed recording complex, one question lingers in the air: the name of the new studio. Rutledge says various possibilities have been bandied about, but no decision has been made by Henson executives.

Stay tuned to this space for more news about the studio formerly known as A&M.



Book MT At The MGs. MG Sound in Vienna celebrated its purchase of Austria's first Solid State Logic Axiom-MT digital console. Shown at the Axiom, from left, are MG owners Martin Böhm, Eva Böhm, and Stevie Coss.



by Paul Verna

NEWS FLASH: **Daniel Lanois** will shut down the Oxnard, Calif., studio known as Teatro, according to **Caroline Sprinkel**, a spokeswoman for the famed producer. Lanois will also close Kingsway, a New Orleans studio he has owned since 1991 and officially put on the block last year. Although Lanois initially tried to sell Kingsway as a studio/property package, he has since decided to keep the equipment but unload the building.

Sprinkel says Lanois is scouting for a Los Angeles location in which to relocate his studio operation, which will include the bulk of the equipment from both Teatro and Kingsway.

Sprinkel adds that Teatro will be open for business until April; Kingsway is scheduled to close in March following a **Patty Griffin** project currently under way.

Lanois is producing an upcoming **U2** album in Dublin and recently wrapped up two film projects: writing and recording the score to **Billy Bob Thornton**'s "All The Pretty Horses" and producing tracks for "Million Dollar Hotel," a **Wim Wenders** picture co-written by U2 front man **Bono**.

Siegel Makes Concerts Crystal Clear

Amplification Technique Brings Intimacy To Chamber Blues Audiences

BY JIM BESSMAN

NEW YORK—Corky Siegel, the Chicago blues harmonica and piano player who fronted the legendary Siegel-Schwall Band in the '60s and '70s, has refined an innovative sound amplification technique to best present his current classical/blues hybrid group, Corky Siegel's Chamber Blues, in intimate live concert performance settings.

Longtime sound designer Ken Goerres and Siegel—whose most recent Chamber Blues album, "Complementary Colors," came out in 1998 on Gadfly Records—have developed a psycho-acoustic amplification effect that they've dubbed "haikoustics."

"A haiku is very compact, but suggests something very powerful," says Goerres, playfully defining haikoustics as "the sound of one hand clapping, through a series of digital delays."

The trick, he says, "is to create the illusion of no amplification—that the sound you hear is coming directly from the instruments and not the speakers. Of course, you have to amplify for everyone in a room to hear all the beautiful details that these instruments have, and in the case of the group's string instruments—two violins, viola, and cello—they can cost as much as an average house! So we can use one or more delays depending on the room in establishing intimacy. It's nothing we invented, certainly, just something we apply in a particular way."

Central to Chamber Blues' haikoustics concept is the nature of psycho-acoustics, explained by Goerres as the difference between what we actually hear and what we think we hear.

"In this case, it has to do with the 'Haas effect,' or 'precedent effect,' which has to do with which sound we hear first—not which sound is louder," says Goerres, who also speaks of "placement distortion," defining it as hearing sound made by musical instruments that isn't actually coming from those instruments.

In other words, a listener may hear the sound emanating from the speaker on the left or right of the stage, rather than the instruments he is looking at; hence, sound placement distortion.

"The room sound can be perfect, but if it's louder from the speaker on the left or right of the stage, rather than from the group playing in front of you, it's not very intimate, even though it's otherwise perfect," adds Goerres. "And that's the reason we do this: to keep the sound intimate, and make it seem like it's not amplified."

To create the effect, Goerres places

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REDISCUSSION

An occasional column highlighting albums of special artistic merit that Billboard regards as being underappreciated at the time of their initial release.

The Siegel-Schwall Band's 1972 album "Sleepy Hollow" was the progressive Chicago blues band's second of five early '70s albums for the RCA-distributed Wooden Nickel label—also the early home of Styx—following four discs for Vanguard. It followed the quartet's 1971 self-titled album, which mixed studio and live tracks in essentially the same blues/rock format of the preceding final Vanguard entry, "Siegel-Schwall '70."



The Siegel-Schwall Band, "Sleepy Hollow" Produced by the Siegel-Schwall Band Released in 1972 on Wooden Nickel (distributed by RCA); released on CD by Wounded Bird

But "Sleepy Hollow" was all studio and showed the increasing experimentation within the blues format that would mark the band's final few years—though it should be noted that Siegel-Schwall continues to reunite periodically for concert appearances, with the great Sam Lay replacing the late Shelly Plotkin on drums.

The title track, then, seems to bear little resemblance to the Chicago blues form that the Vanguard Siegel-Schwall releases typified. Written and sung by Siegel, a piano and harmonica virtuoso of remarkable invention and wit, the mellow tune was an appropriately lazy take on a relaxed rustic homestead—the complete opposite of the band's urban reality.

Other Siegel tunes included the fast-back "Somethin's Wrong," characterized by Siegel as a "blues polka"; "Always Thinkin' Of You Darlin'," which offered a poppy slant on a standard blues shuffle; and "Hey, Billie Jean," written with Chicago folkie Jim Post (formerly of Friend And Lover and "Reach Out Of The Darkness" fame) and demonstrating Siegel's "hoe-down blues" harmonica mastery.

Schwall, who met up with Siegel in 1964 when both were music students at Roosevelt University in Chicago, was also a unique blues stylist, with an electrified Gibson B-25 acoustic guitar. Here he's represented by some of his most memorable songwriting, especially the immortal "Sick To My Stomach," which delightfully documented the nausea the singer experienced when jealously imagining his girl being with someone else.

"Blues For A Lady" showcased his guitar prowess in the slow blues format, while the shuffle of

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SIEGEL MAKES CONCERTS CRYSTAL CLEAR

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speakers directly behind the performers, which is atypical, according to Siegel.

"I know the Grateful Dead did it, and I did in the '80s when I had the Corky Siegel Band," he says. "The Dead hung equipment behind and above them, but most sound systems aren't set up to work that way."

Chamber Blues' setup, though, is "true sound reinforcement," notes Goerres. "We're reinforcing the natural sound of the instruments in the hall, as opposed to all you hear is speakers, period. That's what the Dead were doing."



Quik Work. Arista Records artist DJ Quik worked on his upcoming album at Skip Saylor Recording in Los Angeles on the studio's Solid State Logic Axiom-MT digital console. In addition to his own work, DJ Quik has produced for Tupac Shakur, Snoop Dogg, R. Kelly, Tony Toni Toné, and Ice Cube.

Siegel adds, "It works so much better when the sound comes from where it's being created."

The main reason why this generally doesn't happen, he says, is because bands tend to play too loudly onstage. "Few groups have the right rapport with the sound man and realize that if they play quieter, he has more control of what they are doing," explains Siegel. "Even with heavy metal, players will find that if they drop the volume so it's manageable for the sound engineer, they can incorporate more dynamic changes to make their music more exciting, which is what they're trying to do by playing louder!"

Indeed, dynamics have been integral to Siegel's music since the Siegel-Schwall days. "One of the hallmarks of Siegel-Schwall was that 'loud' is someplace you go to and then come back from," says Goerres. "Now people come up after our shows and say it's the best sound they've ever heard! But we almost think of it as no sound: With a voice, you know it's amplified and can't be fooled because you see someone singing into a mike. But with instruments, people can be fooled and seem to love it."

To facilitate the illusion of no amplification, Siegel secured sponsorships with microphone specialist Shure Inc., which has supplied wireless transformers and receivers and is experimenting with a prototype microphone mounting system for violins.

"Corky invented a means of attaching small condenser mikes on the after string—the piece between the bridge and the tailpiece of the violin—using Velcro," says Goerres. "It's easy and nondestructive and soft and acts as a shock absorber for 'handling' noises, like fingers thumping on the fingerboard. We're also using miniature mikes on the table drums and piano to make them less visible and add to the illusion."

The illusion is maintained because there's no feedback, says Siegel. "Sound equipment is usually designed and set up to avoid feedback, not to sound good," he says. "But we throw it out the window by putting the speakers behind us and miking four instruments, piano, and tabla drums. But we play very quietly, which is why we don't feed back."

In fact, Frank Donaldson, the tabla player, is the only musician with a monitor. "They say the tabla has an alphabet's worth of sound," says Goerres, explaining that the monitor is used only to match the tabla's quieter sound level onstage with that of the string quartet, thus preserving the instrument's range for the benefit of the other musicians.

Goerres employs both the stage speakers and the house speakers in the concert hall in designing Chamber Blues' haikoustic sound. "Since the house speakers are closer to the audience, people hear the sound out of those speakers first," says Siegel. "So Kenny uses digital delay to make it the second sound you hear—by a millisecond or whatever—after they hear the sound coming from the stage.

"So the audience doesn't even know that those big house speakers are even on," he continues. "They feel that the sound they hear is coming off the stage, when it's really coming out of the house speakers for the most part."

"It's the audio equivalent of a magic trick," says Goerres, who notes, too, that in 11 years of Chamber Blues concerts, unlike at many other shows, there have been no audience complaints regarding sound volume.

"When I perform at a concert, I'm as excited about presenting the best sound quality as I am about this blend of classical music and blues," adds Siegel. "I feel that when people go to a concert, whether they're conscious of it or not, they walk away with the sound quality as a memory."

REDISCUSSION

(Continued from preceding page)

"You Don't Love Me Like That" juxtaposed Schwall's guitar work and Siegel's blues-harp play.

Bassist Rollow Radford, who went on to play with Sun Ra, was ever the band's crowd-pleaser, thanks to his unrestrained soul on numbers like his lead track "I Wanna Love Ya."

But the most telling track of the set was Siegel's "His Good Time Band." The tribute to an exemplary musician who just didn't care to compete commercially, but was content enough to sit back and play his music solely for the love of it, surely spoke for Siegel-Schwall—which in the late '60s and early '70s virtually owned the Midwest, yet disbanded at the height of its popularity to pursue other interests.

Five of the nine tracks on "Sleepy Hollow" resurfaced last year on Varèse Vintage's "The Very Best Of The Siegel-Schwall Band—The Wooden Nickel Years (1971-1974)." Subsequently, the entire Wooden Nickel Siegel-Schwall catalog was reissued by Wounded Bird Records. There are also two Vanguard label compilations of previous Siegel-Schwall recordings, including the comprehensive " . . . Where We Walked (1966-1970)." JIM BESSMAN

PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (FEBRUARY 5, 2000)

CATEGORY	HOT 100	R&B	COUNTRY	MODERN ROCK	RAP
TITLE Artist/ Producer (Label)	I KNEW I LOVED YOU Savage Garden/ W. Afanasieff (Columbia)	GET IT ON TONITE Montell Jordan/ S. Moore, B. Palmer (Def Soul)	COWBOY TAKE ME AWAY Dixie Chicks/ B. Chancey, P. Worley (Monument)	ALL THE SMALL THINGS Blink-182/ Jerry Finn (MCA)	HOT BOYZ Missy "Misdemeanor" Elliot/Timbaland (The Gold Mind/East-West)
RECORDING STUDIO(S) Engineer(s)	WALLYWORLD (Mann, CA) Kent Matcke David Frazer	PARAMOUNT (Los Angeles) Jamie Seyberth	WESTWOOD (Nashville) Billy Sherrill Tony Castle	MAD HATTER (Los Angeles) Sean O'Dwyer	MASTER SOUND (Virginia Beach, VA) Senator Jimmy O
CONSOLE(S)/ DAW(S)	SSL 9000J	Focusrite w/ GML	Neve V3	Neve 8078	Amek G 2250
RECORDER(S)	Sony 3348/Pro Tools	Studer A827	Sony 3348	Sony 3348	Studer A827
MIX MEDIUM	Sony DAT	Ampex 499	Sony 1460	Quantegy	Ampex 499
MIX DOWN STUDIO(S) Engineer(s)	WALLYWORLD (Marin, NY) Dave Way	LARRABEE (Los Angeles) Kevin Davis	THE WORKSTATION (Nashville) John Guess Patrick Murphy	SOUTH BEACH (Miami Beach, FL) Tom Lord-Alge	MANHATTAN CENTER STUDIOS (New York) Timbaland C.H. Berman
CONSOLE(S)/ DAW(S)	SSL 9000J	SSL 9000J	Harrison Series 12	SSL 4072 G+ w/Ultimation	Neve VR
RECORDER(S)	Sony 3348	Panasonic 3800	Radar II	Sony 3348	Panasonic 3B00
MASTER MEDIUM	Sony DAT	Quantegy 499	BASF 900	Quantegy GP9	Ampex 467 OAT
MASTERING Engineer	SONY Vlado Meller	HIT FACTORY James Cruz	THE MASTERING LAB Doug Sax	BERNIE GRUNDMAN Brian Gardner	POWERS HOUSE OF SOUND Herb Powers
CD/CASSETTE MANUFACTURER	Sony	UNI	Sony	UNI	WEA

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by John Lannert

WANTED—WALL SPACE: On Jan. 25, the Recording Industry Assn. of America (RIAA) rolled out Los Premios De Oro y Platino, a gold and platinum awards program for Spanish-language recordings. The first class includes certifications at least 50% Spanish-language material.

The criteria for the awards was based on net shipment figures of 100,000 (*disco de oro*), 200,000 (*disco de platino*), and 400,000 (*multi-platino*).

By comparison, non-Spanish discs qualify for RIAA hardware if their net shipment tallies reach 500,000 (gold) or 1 million (platinum). Multi-platinum certifications are handed out for every additional 1 million in net shipments.

The Latin awards program was voted on several months back during a meeting of the executives of the domestic Latin record labels and Ricardo Dopico, the RIAA's director of Latin music. The vote was unanimously in favor of the program. However, there was one noteworthy absence from the meeting: Fonovisa. The Los Angeles indie abstained from voting because its president/CEO, **Guillermo Santiso**, vehemently disagreed with sales levels required for the Latin certs.

Before the vote was taken, **Fernando Giacerdi**, Fonovisa's director of marketing and promotion, sent a letter to Dopico explaining the label's opposition to the program. In the politely penned missive, Giacerdi noted that Fonovisa had secured at least 17 U.S. gold awards and two U.S. platinum certs.

"The Latin program," wrote Giacerdi, "would be like creating a 'Minor League.'"

On Jan. 27, Santiso reiterated Giacerdi's comment, while noting that the Latin program marks "the first time we set up something to go backwards. All of the major labels are telling everybody how good and how big this market is on one hand, and on the other hand, they are lowering the standards for the awards. It doesn't make sense to me."

In a 1991 interview with Billboard, Santiso said he supported an awards program whose sales levels equaled those of the RIAA's Los Premios De Oro y Platino. Santiso was not alone. The vast majority of his colleagues favored a separate certification program for a U.S. Latin market whose retail value in the early '90s was estimated to be around $180 million to $200 million—about 30% to 35% of what it is worth today.

However, the RIAA had no director of Latin music at the time to address the issue, and the topic eventually faded away. Santiso recalled that since the RIAA did not implement a Latin program, "we put a lot of effort to get to the [U.S.] awards. Now, they're doing it the way we wanted to do it 10 years ago. They have a problem with us."

Not so, says Dopico, who points out that he respects Santiso's opinion about the Latin certs programs. "But there are certain cases where a trade association has to act in accordance with what a majority of its members desires," adds Dopico.

Santiso asserted that Dopico gave in to pressure

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LATIN TRACKS A-Z

4	**ALGUIEN ES** (Fonovisa)
29	**ANDO ANANCEANDO** (Phat Latino)
23	**AMILLO GRAMADO** (Phat Int'l., BMI)
19	**AMOR A TU AMOR** (World Deep Music, BMI)
3	**BAILA LA LLUVIA** (Sony/ATV Discos, ASCAP)
20	**BUSCA OTRO AMOR** (Hot Latino)
39	**CACHITO** (Warner/Chappell)
25	**CON QUIEN ESTARAS** (De Lama, BMI)
5	**DA LA MEJILLA** (EMI Latin, BMI)
7	**DESPUDIA** (Sony/ATV Discos, ASCAP/Anyela Musical, ASCAP)
31	**DIMELO (I NEED TO KNOW)** (Sony/ATV Songs, BMI/Chris Tofteu, BMI/Copyright Control)
33	**DONDE ESTA EL AMOR** (11 PP, BMI)
14	**DORMIR CONTIGO** (Warnacincusic, SACM/Cinco, BMI)
32	**EL DISGUSTO** (Reyna Corrales, ASCAP/Telecsung, ASCAP)
6	**EL LISTON DE TU PELO** (Hot Latino)
36	**EL POZO DE MIS TRISTEZAS** (Cinema, SESAC)
11	**EL POZO DE TU AMOR** (Bates, ASCAP/Hitkit, ASCAP)
16	**EL QUE NO CORRE VUELA** (Sony/ATV Discos, ASCAP)
1	**FRUTA FRESCA** (Sara / Producciones)
13	**LAS HELADAS** (Fonovisa) (Hitkit, ASCAP)
18	**LLEGAR A TI** (Hitkit, ASCAP)
12	**MORIR DE AMOR** (Sing Sea, BMI)
35	**MOSCAS EN LA CASA** (11 PP, BMI)
10	**NO LE DIGERES** (M.A.W.)
40	**O TU O NINGUNO** (DJ Petrovic, ASCAP)
15	**PECADO** (Hot Latino)
24	**PERRO DE PRESA** (EMI Latin, ASCAP)
37	**PIENSO EN TI** (Clan Cat, ASCAP)
9	**QUE ALGUIEN ME DIGA** (EMOSA, SESAC)
28	**QUE LOCURA ENAMORARME DE TI** (ASCAP)
30	**REMOLINO** (W.B.M., SESAC)
17	**RITMO TOTAL (RHYTHM DIVINE)** (Right Bank, ASCAP)
38	**SIENTO** (Nanni, ASCAP)
8	**SI NO TE HUBIERAS IDO** (Cinema, SESAC)
22	**SOLO TE QUIERO** (ASCAP/Universal, ASCAP)
21	**SOMADOR STEREO** (Tan Cu, BMI)
26	**SUFRO** (Hot Latino)
27	**TE OFREZCO UN CORAZON** (Hot Latino)
34	**TE QUIERO MUCHO** (Copyright Control)
39	**TUS REPROCHES** (Hot Latino)

Billboard®

FEBRUARY 12, 2000

Hot Latin Tracks™

Broadcast Data Systems

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THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST / TITLE / PRODUCER (SONGWRITER)
			No. 1/GREATEST GAINER
1	2	12	**CARLOS VIVES** FRUTA FRESCA EMI LATIN 4 weeks at No. 1 E. ESTEFAN JR. & U.ZAMBRANO (U.ZAMBRANO)
2	1	11	**RICARDO ARJONA** DESNUDA SONY DISCOS R.ARJONA (R.ARJONA)
3	4	12	**GILBERTO SANTA ROSA** QUE ALGUIEN ME DIGA SONY DISCOS J.M.CARDONA-ROSA / G.ALCIVAR
4	6	7	**CHRISTIAN CASTRO** ALGUNA VEZ EMI LATIN K.SANTANDER (K.SANTANDER)
5	5	13	**LOS ANGELES AZULES** EL LISTON DE TU PELO FONOVISA J.MEJIA-MARTINEZ / J.MEJIA-MARTINEZ
6	3	10	**GRUPOMANIA** BAJO LA LLUVIA SONY DISCOS J.M.CARDONA-ROSA (J.M.CARDONA-ROSA)
7	11	16	**MARCO ANTONIO SOLIS** SI NO TE HUBIERAS IDO FONOVISA M.A.SOLIS (M.A.SOLIS)
8	32	1	**LOS RIELEROS DEL NORTE** TE QUIERO MUCHO FONOVISA R.MARQUEZ / R.MARQUEZ
9	16	16	**BANDA EL RECODO** TE OFREZCO UN CORAZON FONOVISA J.M.CARDONA-ROSA (J.M.CARDONA-ROSA)
10	8	12	**CHAYANNE** ATADO AL AMOR SONY DISCOS CHAYANNE (CHAYANNE)
11	9	19	**MARC ANTHONY** DIMELO SONY DISCOS M. ANTHONY / C. ROONEY (M. ANTHONY / C. ROONEY)
12	11	2	**JACI VELASQUEZ** SOLO TU EMI LATIN R.PEREZ (R.PEREZ)
13	11	10	**CONJUNTO PRIMAVERA** MORIR DE AMOR NOT-USED J.MEJIA-MARTINEZ / J.MEJIA-MARTINEZ
14	10	10	**LUIS MIGUEL** DORME CONTIGO WEA LATINA S.MANZANO / S.MANZANO (S.MANZANO)
15	14	6	**VICTOR MANUELLE** PERO DILE S.RIEMAN / S.RIEMAN (S.RIEMAN)
16	11	2	**LOS TUCANES DE TIJUANA** LAS HELADAS FONOVISA R.FELIX / R.FELIX (R.FELIX)
17	11	10	**ENRIQUE IGLESIAS** RITMO TOTAL INTERSCOPE / A.DELGADO / M. TAYLOR, D. FAMULYAK, SEAN GARRETT, LATINO 7 M. TAYLOR, D. FAMULYAK, SEAN GARRETT (M. TAYLOR, D. FAMULYAK, SEAN GARRETT)
18	20	10	**PEPE AGUILAR** PERDONAME EMI LATIN P.AGUILAR / P.AGUILAR (P.AGUILAR)
19	19	18	**CONJUNTO PRIMAVERA** NO LE RUEGES NOT-USED J.MEJIA-MARTINEZ / J.MEJIA-MARTINEZ
20	18	11	**CARLOS PONCE** ESCUCHAME SONY DISCOS M.J.MOLINA / M.J.MOLINA (M.J.MOLINA)
21	29	20	**TIRANOS DEL NORTE** ANILLO GRABADO NOT LISTED J.M.CARDONA-ROSA / J.M.CARDONA-ROSA (J.M.CARDONA-ROSA)
22	11	—	**EDDIE SANTIAGO Y HUEY DUNBAR** QUE LOCURA ENAMORARME DE TI SONY DISCOS E.SANTIAGO / E.SANTIAGO (E.SANTIAGO)
23	**NEW**	1	**CHARLIE ZAA** DONDE ESTA EL AMOR SONY DISCOS E.ESTEFAN JR. / E.ESTEFAN JR. & U.ZAMBRANO (E.ESTEFAN JR. & U.ZAMBRANO)
24	**NEW**	1	**MANÍA** CACHITO EMI LATIN E.PEREZ, A.GONZALEZ (E.PEREZ)
25	16	—	**EL COYOTE Y SU BANDA TIERRA SANTA** SUFRO FONOVISA J.M.CARDONA-ROSA (J.M.CARDONA-ROSA)
26	11	16	**LOS HERMANOS ROSARIO** SIENTO SONY DISCOS R.ROSARIO & R.RODRIGUEZ / R.ROSARIO & R.RODRIGUEZ (R.ROSARIO & R.RODRIGUEZ)
27	30	10	**CRISTINA NAZARIO** PIENSO EN TI WEA LATINA C.NAZARIO / C.NAZARIO (C.NAZARIO)
28	24	—	**LOS TIGRES DEL NORTE** ANDO AMANECIDO FONOVISA J.M.CARDONA-ROSA (J.M.CARDONA-ROSA)
29	**NEW**	1	**POLO URIAS Y SU MAQUINA NORTEÑA** BUSCA OTRO AMOR FONOVISA J.M.CARDONA-ROSA (J.M.CARDONA-ROSA)
30	23	27	**LOS SEMENTALES DE NUEVO LEON** TUS REPROCHES FONOVISA J.M.CARDONA-ROSA (J.M.CARDONA-ROSA)
31	**RE-ENTRY**	8	**SHAKIRA** MOSCAS EN LA CASA SONY DISCOS S.MEBARAK / S.MEBARAK (S.MEBARAK)
32	32	16	**JULIO PRECIADO Y SU BANDA PERLA DEL PACIFICO** EL DISGUSTO FONOVISA J.M.CARDONA-ROSA (J.M.CARDONA-ROSA)
33	31	—	**INTOCABLE** SONADOR ETERNO EMI LATIN E.ARIAS / E.ARIAS (E.ARIAS)
34	19	23	**JACI VELASQUEZ** LLEGAR A TI EMI LATIN R.PEREZ / T.TORRES / A.TAJ AMANTEZ / A.GIRALDA / R.PEREZ / T.TORRES / A.TAJ AMANTEZ / A.GIRALDA (R.PEREZ / T.TORRES / A.TAJ AMANTEZ / A.GIRALDA)
35	26	—	**ARKANGEL R-15** CON QUIEN ESTARÁS SONY DISCOS A.DELGADO / A.DELGADO (A.DELGADO)
36	38	10	**FRANKIE NEGRON** REMOLINO SONY DISCOS A.SANCHEZ / A.SANCHEZ (A.SANCHEZ)
37	**RE-ENTRY**	23	**RICARDO MONTANER** EL PODER DE TU AMOR ALMA LATINA R.MONTANER / R.MONTANER (R.MONTANER)
38	**RE-ENTRY**	24	**MARCO ANTONIO SOLIS** EL PEOR DE MIS FRACASOS FONOVISA M.A.SOLIS (M.A.SOLIS)
39	22	22	**MARC ANTHONY** CA LA VUELTA SONY DISCOS M.ANTHONY/K.SANTANDER/E.ESTEFAN JR. (M.ANTHONY/K.SANTANDER/E.ESTEFAN JR.)
40	**RE-ENTRY**	15	**LUIS MIGUEL** O TU O NINGUNA WEA LATINA S.MANZANO / S.MANZANO (S.MANZANO)

POP	TROPICAL/SALSA	REGIONAL MEXICAN
24 STATIONS	**15 STATIONS**	**61 STATIONS**
1 **RICARDO ARJONA** SONY DIS. DESNUDA	1 **CARLOS VIVES** EMI LATIN FRUTA FRESCA	1 **LOS ANGELES AZULES** FONOVISA EL LISTON...
2 **CHAYANNE** SONY DISCOS ATADO A TU AMOR	2 **GRUPOMANIA** SONY DISCOS BAJO LA LLUVIA	2 **LOS RIELEROS DEL NORTE** FONOVISA TE QUIERO MUCHO
3 **CHRISTIAN CASTRO** ARIOLA ALGUNA VEZ	3 **GILBERTO SANTA ROSA** SONY DISCOS QUE ALGUIEN ME DIGA	3 **BANDA EL RECODO** FONOVISA TE OFREZCO UN CORAZON
4 **CARLOS VIVES** EMI LATIN FRUTA FRESCA	4 **VICTOR MANUELLE** SONY DISCOS PERO DILE	4 **CONJUNTO PRIMAVERA** FONOVISA MORIR DE AMOR
5 **JACI VELASQUEZ** SONY DIS SOLO TU	5 **EDDIE SANTIAGO Y HUEY DUN** SONY DISCOS QUE LOCURA ENAMORARME DE TI	5 **LOS TUCANES DE TIJUANA** EMI LATIN LAS HELADAS
6 **LUIS MIGUEL** WEA LATINA DORME CONTIGO	6 **RICARDO ARJONA** SONY DIS DESNUDA	6 **CONJUNTO PRIMAVERA** FONOVISA NO LE RUEGES
7 **MARCO ANTONIO SOLIS** FONOVISA SI NO TE HUBIERAS IDO	7 **LOS HERMANOS ROSARIO** SONY DISCOS SIENTO	7 **TIRANOS DEL NORTE** SONY DISCOS ANILLO GRABADO
8 **LOS RIELEROS DEL NORTE** FONOVISA TE QUIERO MUCHO	8 **MARC ANTHONY** COLUMBIA/SONY DISCOS DIMELO	8 **EL COYOTE Y SU BANDA TIER RA SANTA** EMI LATIN SUFRO
9 **BANDA EL RECODO** FONOVISA TE OFREZCO UN CORAZON	9 **FRANKIE NEGRON** RECORDMEX/WEA LATINA REMOLINO	9 **LOS RIELEROS DEL NORTE** FONOVISA ANDO AMANECIDO
10 **CHAYANNE** SONY DISCOS ATADO A TU AMOR	10 **ELVIS CRESPO** SONY DISCOS ESO ES EL CAMINITO	10 **POLO URIAS Y SU MAQUINA NORTEÑA** FONOVISA BUSCA...
11 **MARC ANTHONY** COLUMBIA/SONY DISCOS DIMELO	11 **JULIO PRECIADO Y SU BANDA** FONOVISA EL DISGUSTO	11 **LOS SAMITHS DE LA CANCION** FONOVISA LA CARCEL DE AMOR
12 **SHAKIRA** SONY DISCOS MOSCAS EN LA CASA	12 **EDNITA NAZARIO** EMI LATIN PIENSO EN TI	12 **JULIO PRECIADO Y SU BANDA PERLA DEL PACIFICO** FONOVISA EL DISGUSTO
13 **GILBERTO SANTA ROSA** SONY DISCOS QUE ALGUIEN...	13 **BURENOE** WEA LATINA COMO ALGUIEN	13 **INTOCABLE** EMI LATIN SONADOR ETERNO
14 **CARLOS PONCE** EMI LATIN ESCUCHAME	14 **JACI VELASQUEZ** SONY DIS SOLO TU	14 **ARKANGEL R-15** SONY DIS CON QUIEN ESTARÁS
15 **FIEL A LA VEGA** EMI LATIN	15 **MARC ANTHONY** COLUMBIA/SONY DISCOS CA LA VUELTA	15 **LOS HURACANES DEL NORTE**

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NOTAS

(Continued from page 40)

from the major labels. "The management of the majors have done this for their own benefit," declares Santiso, "so they all can say we have a lot of gold and platinum records.

"They don't get to sell 500,000 units, so they don't have awards," continues Santiso. "The rule is totally discriminatory. All that we have achieved through the years, to integrate ourselves within the mainstream market, and now they're going to spoil it with this."

Of course, the flip side of the discussion is that Fonovisa gains a competitive edge precisely because it can secure a quantity of U.S. gold and platinum certs that may elude its counterparts.

The irony in all this is that U.S. gold and platinum certs have been notched with regularity in the past few years by such majors as Sony Discos, EMI Latin, and WEA Latina.

With the RIAA's Latin program, Santiso reckons that "one or two" Fonovisa albums would qualify for certification each week. "I don't have enough walls for all these awards," he says.

Neither would most of the majors.

In a memo from Giaccardi to Santiso, Giaccardi says if Fonovisa applied for Latin gold and platinum for all of its past discs, the label could possibly earn 444 discos de oro and 142 discos de pletino.

Defenders of the Latin certs program are quick to declare that although the stateside Latin sector accounts for only about 5% of the $13 billion general market, the Latin awards programs are based on sales levels that are 20% of the levels attained by non-Spanish titles that earn U.S. certs.

But that line of reasoning misses the point, because the sales plateaus employed for U.S. gold and platinum for non-Latin product are as obsolete as the sales thresholds for the Latin gold and platinum program are inadequate.

According to the RIAA, gold certs heve been awarded at its current net shipment levels of 500,000 units since 1975, when the stateside general market was valued at $532 million retail. Interestingly, the 1975 general-market dollar figure is lower than the $571 million the U.S. Latin market rang up in 1998.

In any event, in 1996, the RIAA introduced platinum certs, followed by multi-platinum certs in 1984. A diamond certification, established in 1999, is now handed out to albums that ship 10 million units.

So, as the general market has soared, the sales parameters of the RIAA's U.S. awards programs has not grown with it to reflect its expansion. Thus, a non-Spanish disc certified gold in 2000 barely elicits notice from the mainstream industry, because 500,000 units shipped does not mean much in a market that is nearly 25 times larger than it was 25 years ago.

In contrast, a U.S. gold cert in the domestic Latin arena continues to inspire and garner attention. It is an achievement worth crowing about. Does a 100,000-unit seller or e 200,000-unit seller in the Hispanic market elicit the same reaction?

Dopico has stated that the RIAA will adjust the sales levels of the Latin certs program to mirror expansion of the Hispanic music sector.

Well done. It is just unfortunate that the RIAA and its member Latino imprints chose such a low sales bar to begin with.

Perhaps the greatest calamity of the RIAA's Latin program is that it could potentially create an insular record world within a niche record market that continues to strain for attention from the mainstream sector, particularly mainstream retailers. Latino artists now will receive certs based on net shipment numbers that signify little to anyone but the artists, their managers, and the labels that are trying to placate them.

To be sure, the likelihood that the labels would go to the trouble to certify all their released product under the Latin certs program would seem remote, given the fact that it costs about $350 to certify each disc. Still, if record companies were given to do so, it would ignite a bull market in drywall construction.



A Joyful Covenant. WEA Latina recently inked a licensing deal with contemporary Christian label Rejoice Music. The first release under the pact, in which WEA Latina will manufacture and distribute Rejoice product, is a just-released compilation disc titled "Grandes Adoradores." Pictured, from left, are Frank López, executive director of Rejoice Music; Mabel Q. Cardec, A&R director at Rejoice Music; Giulianne Fragalè, Christian music label menager et WEA Latine; George Zamora, president of WEA Latina; and Scott Wilson, controller at WEA Latina.

STATESIDE BRIEFS: CFA has appointed **Mitchell Morales** national director of special projects. He formerly was VP of Caliente Records.

Edwin Apolinaris has been named creative manager, Letin America, at Universal Music Publishing.

Santana and **Ricky Martin** have been tapped to perform at the Grammy Awards on Feb. 23.

Due to drop Feb. 29 on EMI Latin is "All My Hits—Todos Mis Exitos Volume 2" by **Selena**. The 16-song set contains a live version of her hit "Bidi Bidi Bom Bom," along with a newly errenged version of "Cien Años." Each album will contain a commemorative pendent of the Tejano idol, who died March 31, 1995.

CHART NOTES, RETAIL: Conjunto Primavera narrowly lands its first No. 1 disc on The Billboard Latin 50 with a debut chart-topper titled "Morir De Amor" (Fonovisa). The *grupo's* ballad-laden set, which also tops the regional Mexican genre chart this issue, rang up 7,900 units.

Marc Anthony's "Desde Un Principio—From The Beginning" (Sony Discos) remains entrenched at the apex of the tropical/salsa genre chart for the 12th week running, with 6,500 pieces, up 500 from last issue.

Elvis Crespo's "The Remixes" (Sony Discos), the runner-up title on The Billboard Latin 50, stays in the high chair on the pop genre chart with 7,800 units, a hefty 72% increase from last issue.

CHART NOTES, RADIO: Carlos Vives' "Fruta Fresca" (EMI Latin) returns to the top slot on Hot Latin Tracks for the third time with 14.5 million audience impressions, up 1.1 million from last issue. "Fruta Fresca" replaces "Desnuda," the first chart-topper on Hot Latin Tracks for Sony Discos troubadour **Ricardo Arjona.**

Each time "Fruta Fresca" has reeched the pinnacle of Hot Latin Tracks in the past, the perky smash also ascended to the No. 1 rung on the tropical/salsa genre chart.

True to form, "Fruta Fresca" moves back to No. 1 on the tropical/salsa genre chart for the third time, with 10.1 million impressions, up 600,000 from last issue.

"Desnuda," Arjona's biggest single yet, rules the pop genre chart for the seventh straight week on 10.2 million impressions, up 700,000 from last issue.

Los Angeles Azules' first chart-topper on the regional Mexican genre chart, "El Listón De Tu Pelo" (Disa/EMI Latin), holds down the prime position on that chart for the second successive week on 9.5 million impressions, up 300,000 from last issue.

SALES STATFILE: The Billboard Latin 50: this issue: 132,000 units; last issue: 111,000 units; similar issue last year: 103,500 units.

Pop genre chart: this issue: 51,000 units; last issue: 43,500 units; similar issue last year: 44,500 units.

Tropical/salsa genre chart: this issue: 42,000 units; last issue: 36,000 units; similar issue last year: 31,000 units.

Regional Mexican genre chart: this issue: 31,500 units; last issue: 24,000 units; similar issue last year: 22,000 units.

THE Billboard Latin 50™

SoundScan®

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT AND INTERNET SALES REPORTS COLLECTED, COMPILED AND PROVIDED BY

THIS WEEK	LAST WEEK	WKS. ON	ARTIST — IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
			No. 1/Hot Shot Debut	
1	NEW ▶		CONJUNTO PRIMAVERA FONOVISA 9976 HS	MORIR DE AMOR
			Greatest Gainer	
2	3	7	ELVIS CRESPO SONY DISCOS 83420	THE REMIXES
3	1	12	MARC ANTHONY SONY DISCOS 83580	DESDE UN PRINCIPIO — FROM THE BEGINNING
4	12	21	JACI VELASQUEZ SONY DISCOS 83212	LLEGAR A TI
5	2	15	CARLOS VIVES EMI LATIN 22854 HS	EL AMOR DE MI TIERRA
6	RE-ENTRY		VARIOUS ARTISTS COLUMBIA 69493/SONY DISCOS	LATIN MIX USA
7	4	71	SHAKIRA ▲ SONY DISCOS 82746 HS	DONDE ESTAN LOS LADRONES?
8	5	94	ELVIS CRESPO ▲ SONY DISCOS 82634 HS	SUAVEMENTE
9	6	8	ENRIQUE IGLESIAS FONOVISA 0518	THE BEST HITS
10	8	45	A.B. QUINTANILLA Y LOS KUMBIA KINGS EMI LATIN 99189 HS	AMOR, FAMILIA Y RESPETO
11	10	13	RICARDO ARJONA SONY DISCOS 83592 HS	RICARDO ARJONA VIVO
12	7	32	MANA WEA LATINA 27864	MTV UNPLUGGED
13	9	34	IBRAHIM FERRER WORLD CIRCUIT/NONESUCH 79331/AL HS	BUENA VISTA SOCIAL CLUB PRESENTS IBRAHIM FERRER
14	RE-ENTRY		EDDIE SANTIAGO SONY DISCOS 83631 HS	CELEBRACION EPIC DUETS
15	15	30	GILBERTO SANTA ROSA SONY DISCOS 83D16	EXPRESION
16	11	20	LUIS MIGUEL ● WEA LATINA 29288	AMARTE ES UN PLACER
17	19	10	VARIOUS ARTISTS J&N 83527/SONY DISCOS	MERENHITS 2000
18	NEW ▶		MALA FE J&N 112 HS	CON SU LOQUERA
19	13	13	LOS TRI-O ARIOLA 70326/BMG LATIN HS	MI GLORIA, ERES TU
20	22	27	INTOCABLE EMI LATIN 21502 HS	CONTIGO
21	16	53	MARCO ANTONIO SOLIS ● FONOVISA 0516 HS	TROZOS DE MI ALMA
22	14	36	ENRIQUE IGLESIAS ● FONOVISA 0517	BAILAMOS
23	NEW ▶		GRUPO BRYNDIS DISA 24663/EMI LATIN	POR EL PASADO
24	20	39	ELVIS CRESPO ● SONY DISCOS 82917	PINTAME
25	17	8	CYPRESS HILL RUFFHOUSE/COLUMBIA 63712/SONY DISCOS	LOS GRANDES EXITOS EN ESPANOL
26	18	14	BANDA EL RECODO FONOVISA D769 HS	LO MEJOR DE MI VIDA
27	27	10	AFRO-CUBAN ALL STARS WORLD CIRCUIT/NONESUCH 79501/AG HS	OISTINTO DIFERENTE
28	21	16	PEPE AGUILAR MUSART 2198/BALBOA	POR UNA MUJER BONITA
29	29	3	YESENIA FLORES FONOVISA 9902	PRENDA DEL ALMA
30	23	27	LOS TIGRES DEL NORTE ● FONOVISA 80761	HERENCIA DE FAMILIA
31	24	48	SELENA ● EMI LATIN 97886	ALL MY HITS TODOS MIS EXITOS
32	25	12	VARIOUS ARTISTS BEAST 5489/SIMITAR	LATIN GOLD
33	26	9	LOS ANGELES AZULES DISA 23516/EMI LATIN	UNA LLUVIA DE ROSAS
34	28	11	OLGA TANON WEA LATINA 80048 HS	OLGA VIVA, VIVA OLGA
35	38	18	VICTOR MANUELLE SONY DISCOS 83310	INCONFUNDIBLE
36	33	10	GRUPOMANIA SONY DISCOS 83619 HS	MASTERS OF THE STAGE: 2000 VECES MANIA
37	32	19	CARLOS PONCE EMI LATIN 21979 HS	TODO LO QUE SOY
38	39	11	MICHAEL SALGADO JOEY 78575/SONY DISCOS	OTRA VEZ A LA CANTINA
39	37	69	CHAYANNE SONY DISCOS 82869 HS	ATADO A TU AMOR
40	41	35	CHRISTIAN CASTRO ARIOLA 66275/BMG LATIN HS	MI VIDA SIN TU AMOR
41	35	18	INDIA RMM 284023 HS	SOLA
42	31	25	VARIOUS ARTISTS COLD FRONT 6431/K-TEL	LATIN CLUB MIX 2000
43	30	17	VICENTE FERNANDEZ SONY DISCOS 83184 HS	Y LOS MAS GRANDES EXITOS DE LOS DANDY'S
44	40	75	SOUNDTRACK EPIC 68905/SONY DISCOS	DANCE WITH ME
45	34	28	VARIOUS ARTISTS COLUMBIA 69989/SONY DISCOS	LATIN MIX USA VOL. 2
46	NEW ▶		ALEX BUENO J&N 83690/SONY DISCOS	CORAZON DURO
47	42	37	ALEJANDRO FERNANDEZ SONY DISCOS 83182 HS	MI VERDAD
48	36	19	LOS HURACANES DEL NORTE FONOVISA D766 HS	NORTENO 2D00
49	44	83	PEPE AGUILAR MUSART 1819/BALBOA	CON MARIACHI
50	46	11	LOS RIELEROS DEL NORTE FONOVISA 0768	DE CORAZON NORTENO

POP	TROPICAL/SALSA	REGIONAL MEXICAN
1 **ELVIS CRESPO** SONY DISCOS THE REMIXES	1 **MARC ANTHONY** SONY DISCOS DESDE UN PRINCIPIO–FROM...	1 **CONJUNTO PRIMAVERA** FONOVISA MORIR DE AMOR
2 **JACI VELASQUEZ** SONY DISCOS LLEGAR A TI	2 **CARLOS VIVES** EMI LATIN EL AMOR DE MI TIERRA	2 **INTOCABLE** EMI LATIN CONTIGO
3 **VARIOUS ARTISTS** COLUMBIA/SONY DISCOS LATIN MIX	3 **ELVIS CRESPO** SONY DISCOS SUAVEMENTE	3 **GRUPO BRYNDIS** DISA/EMI LATIN POR EL PASADO
4 **SHAKIRA** SONY DISCOS DONDE ESTAN LOS LADRONES?	4 **IBRAHIM FERRER** WORLD CIRCUIT/NONESUCH/AG BUENA	4 **BANDA EL RECODO** FONOVISA LO MEJOR DE MI VIDA
5 **ENRIQUE IGLESIAS** FONOVISA THE BEST HITS	5 **EDDIE SANTIAGO** SONY DISCOS CELEBRACION EPIC DUETS	5 **PEPE AGUILAR** MUSART/BALBOA POR UNA MUJER BONITA
6 **A.B. QUINTANILLA Y LOS KUMBIA KINGS** EMI LATIN AMOR, FAMILIA,	6 **GILBERTO SANTA ROSA** SONY DISCOS EXPRESION	6 **YESENIA FLORES** FONOVISA PRENDA DEL ALMA
7 **RICARDO ARJONA** SONY DISCOS RICARDO ARJONA VIVO	7 **VARIOUS ARTISTS** J&N/SONY DISCOS MERENHITS 2000	7 **LOS TIGRES DEL NORTE** FONOVISA HERENCIA DE...
8 **MANA** WEA LATINA MTV UNPLUGGED	8 **MALA FE** J&N CON SU LOQUERA	8 **SELENA** EMI LATIN ALL MY HITS TODOS MIS EXITOS
9 **LUIS MIGUEL** WEA LATINA AMARTE ES UN PLACER	9 **ELVIS CRESPO** SONY DISCOS PINTAME	9 **LOS ANGELES AZULES** DISA/EMI LATIN UNA LLUVIA...
10 **LOS TRI-O** ARIOLA/BMG LATIN MI GLORIA, ERES TU	10 **AFRO-CUBAN ALL STARS** WORLD CIRCUIT/NONESUCH/AG DISTINTO...	10 **MICHAEL SALGADO** JOEY/SONY DISCOS OTRA VEZ A LA...
11 **MARCO ANTONIO SOLIS** FONOVISA TROZOS DE MI ALMA	11 **OLGA TANON** WEA LATINA OLGA VIVA, VIVA OLGA	11 **VICENTE FERNANDEZ** SONY DISCOS Y LOS MAS...
12 **ENRIQUE IGLESIAS** FONOVISA BAILAMOS	12 **VICTOR MANUELLE** SONY DISCOS INCONFUNDIBLE	12 **ALEJANDRO FERNANDEZ** SONY DISCOS MI VERDAD
13 **CYPRESS HILL** RUFFHOUSE/COLUMBIA/SONY DISCOS LOS GRANDES...	13 **GRUPOMANIA** SONY DISCOS MASTERS OF THE STAGE: 2000...	13 **LOS HURACANES DEL NORTE** FONOVISA NORTENO 2000
14 **VARIOUS ARTISTS** BEAST/SIMITAR LATIN GOLD	14 **INDIA** RMM SOLA	14 **PEPE AGUILAR** MUSART/BALBOA CON MARIACHI
15 **CARLOS PONCE** EMI LATIN TODO LO QUE SOY	15 **SOUNDTRACK** EPIC/SONY DISCOS DANCE WITH ME	15 **LOS RIELEROS DEL NORTE** FONOVISA DE CORAZON...

Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. Greatest Gainer shows chart's largest unit increase. HS indicates past and present Heatseeker titles. © 2000, Billboard/BPI Communications and SoundScan, Inc.

edia

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

IFPI's Platinum Europe Awards Hit New Heights

BY PAUL SEXTON

LONDON—When the third International Federation of the Phonographic Industry (IFPI) Platinum Europe Awards ceremony takes place this summer in Brussels, it will celebrate the fact that more artists mined more of the precious metal during 1999 than before and that European acts now have a majority share in the increasingly prestigious trophies.

Eighty-two albums reached Platinum Europe status—for selling at least 1 million copies continent-wide—during '99, a healthy 9.3% hike from 75 the year before. European acts accounted for 70% of the repertoire represented. In particular, it was a banner year for the Irish: B*Witched, Boyzone, the Corrs, the Cranberries, U2, and Westlife rounded up eight Platinum Awards between them. Among the Irish albums collecting their first award in '99, Boyzone's "By Request" compilation (Polydor) was the star performer, at triple-platinum.

On a less celebratory note, Sony Music Entertainment Europe chairman Paul Russell says Europe appears to be producing fewer "giant" sellers than in previous times.

Russell, who was instrumental in the establishment of the awards in 1996, applauds Sony's 21 Platinum Europe achievers in 1999—more than any other company and led by George Michael's triple-platinum award for "Ladies & Gentlemen: The Best Of George Michael" (Epic) and 4 million European sales of Celine Dion's "All The Way . . . A Decade Of Song" (Epic/Columbia). However, he has reservations about the general health of the European marketplace.

"The thing that has surprised us is that it seems there are less albums which are doing that 4 million-plus," says Russell. "It's very hard to compare 'apples with apples,' but looking at the numbers and talking among ourselves, a substantial number of hit albums seem to be selling less than expected. You used to see at least four, five, six, seven albums doing at least 6 or 7 million copies."


RUSSELL

Universal was the top company in terms of European album sales in the IFPI statistics, with its 19 Platinum Award winners shipping 38 million units, vs. Sony's 33 million. The top repertoire source among the 82 award winners was the U.K., with 27 million-plus sellers.

Among albums winning their first awards in 1999, Shania Twain's "Come On Over" (Mercury) was the year's top Platinum Europe performer, moving to Pan-European sales of 5 million units. Also reaching that plateau were four albums from repeat winners: the Corrs, Elton John, U2, and Michael. Madonna's "Ray Of Light" (Maverick), released in 1998, when it won its first Platinum Europe award, was the top aggregate performer of the year, advancing to sales of 6 million.

The top-rated non-English-language albums of the year were Wolfgang Petry's "Alles" (Hansa), the "Notre Dame De Paris" studio soundtrack (Pamme/Sony/Universal), Lara Fabian's "Pure" (Polydor), Florent Pagny's "Savoir Aimer" (Mercury), Celine Dion's "S'il Suffisait D'aimer" (Columbia), and Alejandro Sanz's "Mas" (WEA), all of which reached 2 million units. German act Modern Talking advanced to 3 million with "Back For Good" (Hansa).

ifpi
PLATINUM EUROPE
1,000,000
ALBUM UNITS OR SALES EQUIVALENT OR ONE MILLION

Twain's album was the only common ground between the IFPI's top 10 certified albums of 1999 and the Recording Industry Assn. of America's corresponding list for U.S. sales. "Come On Over" achieved 9 million of its current U.S. running total of 16 million during the year, placing it as the third best seller in America, behind Jive's two 10 million achievers: Backstreet Boys' "Millennium" and Britney Spears' "... Baby One More Time." Both of those were at 2 million European sales at the end of the year.

Further comparison of the U.S. and European awards suggests the markets are separated by more than mere water. Some American acts from the year's top 10—such as Dixie Chicks, Kid Rock, and Limp Bizkit—were big, various stages of developing their European careers and did not register in the IFPI statistics. Such European best sellers as Boyzone, Modern Talking, Texas, and Lara Fabian failed to make the journey in the opposite direction.

Sara Silver, VP of European marketing for BMG, believes that the mechanics of national and international promotion account for much of the discrepancy. "When we get international acts [in the country], we get them for two minutes," she says. "If you're breaking a U.K act [domestically], you might have to do 40 dates of promotion building up to their first single, but overseas, if you're lucky you'll get two days' promo. Christina Aguil-

(Continued on page 60)





Get Rhythm. Universal Music South Africa signee Jimmy Dludlu has collected a gold album certification for domestic sales of over 25,000 units of "Essence Of Rhythm" (1999), his second album for the label. The album is being released internationally on the Verve label, which also issued the jazz guitarist/composer's 1997 debut, "Echoes From The Past," in the U.S. and Europe. Shown, from left, are Peter Bond, regional president of Universal Music International operating companies in Australia, New Zealand, and Africa; Dludlu; and Harry Voerman, managing director at Universal Music South Africa.

The following IFPI Platinum Europe Awards for January, marking sales of more than 1,000,000 units across Europe, were announced Feb. 1.

PLATINUM

Bryan Adams, "The Best Of Me" (A&M)

Hevia, "Tierra De Nadie" (Hispavox/EMI)

R. Kelly, "R" (Jive)

Steps, "Steptacular" (Ebul/Jive)

Westernhagen, "Radio Maria" (WEA)

TRIPLE-PLATINUM

Britney Spears, ". . . Baby One More Time" (Jive)

Robbie Williams, "I've Been Expecting You" (Chrysalis)

In Japan, Music's On Call For Mobile Phone Users

BY STEVE McCLURE

TOKYO—Downloadable music files will soon be just a mobile phone call away for Japanese consumers.

Starting this autumn, users of Air Media's Mobile Media Distribution (MMD) service will be able to download music onto memory cards inserted in specially designed mobile phones and play it back through their handsets or memory card-compatible portable players.

Air Media is a new joint venture between NTT Mobile Communication Network Inc. and Matsushita Communication Industrial Co. Air Media hopes to sign up 2 million subscribers in the next five years.

MMD is billed as the first service of its kind in Japan, where 49% of the population has mobile phones, rising to some 90% among people in their 20s.

Japan's booming *keitai* (mobile phone) culture has been held partly to blame for the territory's falling music sales, as young people spend their money on mobile phones instead of CDs.

"The keitai telephones took all the music buyers away from us," says Kei Nishimura, executive GM of the president's office at Japan-based Toshiba-EMI. Services such as MMD could help recapture some of that market, he says.

A spokesman for the Recording Industry Assn. of Japan says it is up to individual record labels to decide their stance on selling music via media such as mobile phones. And Japanese authors' rights society JASRAC has yet to discuss details of royalty payments with Air Media, according to a spokesman for the society.


MMD PHONE

With the help of some 500 monitors, Air Media plans to begin testing the MMD system in April, with full-scale service set to begin in the fall. MMD users will likely be charged about 350 yen ($3.25) to download an individual song, according to a Matsushita spokesman. He says details such as which kinds of music will be available, royalty payments, copyright protection, and pricing plans will be decided in the months to come.

(Continued on page 60)

Former P'Gram Italy Exec Outlines edel Venture

BY MARK DEZZANI

SAN REMO, Italy—The former president of PolyGram Italy, Stefano Senardi, has unveiled details of his new venture—a year after leaving the major upon its merger with Universal.

Senardi recently announced the formation of a new Italian joint venture with German-based label group edel music, called Nun (pronounced "noon") Entertainment (Billboard, Feb. 5).

"In addition to being a traditional record label and publishing company," says Senardi, "we will be active in the exploitation of new technology. We aim to become an innovative company which explores all forms of creativity and entertainment, including literature, video, and new media."

Nun—named after a letter in the Arabic alphabet—will seek new artists and also sign established acts. "We aspire to become an open house for creative talent," says Senardi. "Consolidation has made creativity becoming increasingly stifled inside the major labels."

While with PolyGram, Senardi was credited with signing several alternative acts that successfully crossed over to a wider market.

Nun Entertainment has been formed as a joint venture with edel's international head office in Hamburg. It will have an infrastructure separate from the edel Italy label operation in Milan, although Nun will use edel's international distribution network. "We will be looking to sign new and established Italian artists with an international potential," says Senardi.

In a statement, edel music AG CEO Michael Haentjes says, "Stefano is one of the most respected and creative record executives. Not only did he lead PolyGram to market dominance in Italy, he also found and developed some of the household names of Italian music today. I expect Nun Entertainment to set new standards within Italy and also for Italian artists worldwide."

BMG Looks For Net Gains In Asia

BY CHRISTIE ELIEZER

PERTH, Australia—Memories of 1997's Asian economic meltdown are fading to a twilight memory in some of the region's territories at the dawn of the Chinese Year of the Dragon—a time for positive thoughts and change, according to those in the prediction business.

Michael Smellie, senior VP of BMG Entertainment International's Asia-Pacific Regional Office (APRO), certainly emphasized that attitude at the APRO Half Year Review, held Jan. 18-21 at Swan Valley resort, near Perth on Australia's west coast.

Growth in the region between July and December 1999 was "substantially better" than in the same period in 1998, Smellie told a gathering of 35 regional managing directors and financial controllers. But the priority for APRO in the second half of the financial year is to aggressively expand market share and use the Internet in every possible aspect of the company's business to minimize operating and delivery costs.

"We clearly have a changing landscape," Smellie warned. "The market is changing dramatically, and not just in a corporate sense. Consumer behavior is changing. I believe the market will fragment further and further."

He told the assembled executives, "I can guarantee you we cannot achieve market-share gains with the right level of expenditure if we do marketing by numbers."

The Asia-Pacific region accounts for 10% of BMG's global sales. Japan was the company's strongest performer in the region during the period, followed by Australia and South Africa. In recent years, BMG has cut its local roster in Japan from 160 to 35 acts and halved its staff to 300. It had a 9% profit rise in July to December 1999. Its performance was aided by two No. 1 albums in December by domestic acts: female R&B/pop vocalist Misha and male soul singer Fukuyama, each of whom sold a million units in Japan.

While acknowledging Japan's performance as outstanding, Smellie claimed that overall, profits rose across the region. The company does, however, still face problems in its Pan-Chinese region, consisting of Taiwan, China, and Hong Kong. Sales in the Hong Kong market have fallen dramatically, with International Federation of the Phonographic Industry (IFPI) figures citing shipments of domestic repertoire down 50% from 1997 levels. Elsewhere, last year's Taiwanese earthquake in Taiwan wiped out a month of sales, and piracy continues to be rampant in the region. According to IFPI figures, pirated product accounts for 50% of sales in China, Hong Kong, and Malaysia.

The recurring themes of the review were A&R, marketing, and efficiency. Following significant steps in consolidation, first with the Pan-Chinese region and then in Malaysia and Singapore, there has been speculation that Australia and New Zealand will share some operational costs in the future. According to Smellie, APRO's prime concerns for the second half of 1999/2000 are to keep working the big sellers of the first half and to integrate the Internet throughout its business.

Strong sales from international acts during the period were led by Santana and Westlife; the former is set to tour Japan April 22-27. Hidehiko Tashiro, president of BMG Japan, says there are plans for the veteran guitarist to record with an undisclosed BMG Japanese act during his visit. February/March visits to the region by TLC, Christina Aguilera, and U.S. teen act Gil are expected to bolster sales in the first quarter of 2000. The company also has high expectations for upcoming releases by longtime local favorites Whitney Houston, Five, and Toni Braxton.

Local A&R remains a strong provider of catalog. "It's buoyant in Japan right now," Jack Matsumura, managing director of BMG Japan's international divisions, told Billboard. "There are between 40 to 50 nightspots in Tokyo alone, and some great music is coming out of these."

BMG Australia is launching four new priority acts this year: guitar-rock band Oblivia (which showcased at the meeting), former Southern Suns singer Jack Jones, 17-year-old R&B singer Lydia, and soulful trip-hopper Guvan. "These are strong acts which we're excited about," says BMG Australia managing director Tim Prescott.

The second half of the year for APRO will see BMG increasingly involved with digital downloads, building relationships with online retailers and broadcasters, and teaming with new partners on technological and marketing solutions. Japan, Korea, Australia, and Malaysia/Singapore have already taken significant steps in incorporating the Internet in daily business.

"It'd be safe to say that in these territories, our Internet presence today is far superior to that of any of our immediate opposition," Smellie says.

Digital Copy Law Disputed

Danish Official Wants It OK'd For Individual Use

BY CHARLES FERRO

COPENHAGEN—Denmark Culture Minister Elsebeth Gerner Neilsen says that if the European Union does not draw up a directive within one year aimed at easing restrictions on digital copying of music for personal use, she will attempt to amend domestic legislation to allow the practice.

"As the law stands today," she says, "it criminalizes normal people who make a copy for personal use, and this is not fitting. On the other hand, I do not want a legislative amendment that will make pirating out of control. It's a balancing act in respect to the elements on both sides."

According to Danish intellectual property rights law, it is legal to copy materials for personal use, but a 1995 amendment prohibits copying from one digital source to another. Music can be copied from vinyl to computer hard drives or tapes, but it cannot be recopied onto a digital medium such as CDs or MiniDiscs. Digital broadcasts also may not be recorded on digital equipment.

> *'Any [legal] amendment would need a clear definition of personal use'*
>
> – STEFAN FRYLAND –

The minister's action follows pressure from organizations representing consumer groups and retailers that sell digital equipment after the consumer ombudsman [official appointed to investigate individuals' complaints against public authorities] warned retailers not to use any marketing practices that might lead to consumers unwittingly breaking the law, such as selling a CD-R machine by saying the buyer can burn his own CDs.

The move to legalize digital copying follows an extensive, and controversial, International Federation of the Phonographic Industry (IFPI) campaign launched in fall 1999 here to stamp out music piracy, which IFPI estimates takes a 10% share of the local market.

IFPI Denmark chairman Stefan Fryland says, "Legislative protection is of course preferable, but I think I share the opinion of most people in the industry that some form of digital copying can be allowed if it stays within a person's four walls. But any [legal] amendment would need a clear definition of personal use."

IFPI surveys in Denmark by pollster AC Nielsen AIM show that 60% of the 13- to 19-year-old age group owns illegal CDs, while the figure for the 13-29 age group is 40%.

IFPI Denmark has set up a team of investigators to find pirated materials and commercial pirates. Its methods, however, were criticized in a recent television report in which several people caught by the organization—including some club DJs—hinted at entrapment. They claimed they had copied music in good faith and were not aware of any possible criminal action. Others complained that they handed over music they had copied in the belief that no further action would be taken, but that they were sent bills to cover IFPI's legal costs.

The maximum sentence for piracy here is a one-year prison term, but most convictions result in fines. The stiffest punishment to date has been a 40-day suspended sentence.

Controversy also dogged the IFPI anti-piracy information campaign. One of the TV/cinema ads IFPI used showing a man copying *schlager* music was pulled by a TV channel, apparently because it "insulted" the genre. Its payoff line: "Not only is he breaking the law, he has shitty taste."

newsline...



GEBHARDT

WARNER MUSIC GERMANY has been working with broadcasters and Internet companies on a promotion designed to help cut back on online music piracy. The campaign, which runs through Feb. 24, allows fans to download for free a total of 18 tracks, released weekly in batches of four and five, from acts including R.E.M., Missy Elliott, Shola Ama, Simon Collins, and Philip Glass. Partners in the promotion are broadcasters MTV and ProSieben, along with America Online, Lycos, and Soundchannel.de. "We know this is only the beginning," says Gerd Gebhardt, president of Warner Music North and Central Europe. "But we can only harm the illegal distribution of music on the Internet if there are legal and attractive alternatives. This time, we hope the competition will copy this idea." WOLFGANG SPAHR

REFLECTING THE CONTINUING INTEREST in country music in Britain, London-based Asgard Promotions has organized a traveling country festival to take place around Easter. Reba McEntire, Ricky Skaggs, Jo Dee Messina, Brad Paisley, and others will perform April 22 at the London Arena; April 23 at Glasgow, Scotland's Scottish Exhibition & Conference Centre; and April 26 at Dublin's the Point. The London event will be staged as the BBC Radio 2 Country Festival; the national public AC station, the most listened-to in the U.K., will broadcast live from the six-hour show. SAM ANDREWS

ONE OF JAPAN'S TOP-SELLING artists, Masaharu Fukuyama, is switching label affiliation from BMG Funhouse to Universal Victor. The singer's popularity has been a major factor in the improvement of BMG's fortunes locally. It acquired Funhouse in 1996, when Fukuyama was already on the roster. "After 10 years, he wanted to go elsewhere," BMG Japan president Hidehiko Tashiro says. "It was an amicable split." STEVE McCLURE

THE OUTCH RECORD INDUSTRY'S Edison Music Awards will include a new category this year, recognizing the contributions of the alternative music scene. The new award for best alternative act is open to domestic and international artists, as are the awards for best R&B and dance act. However, no Dutch acts have been nominated in the new category; the three contenders are Belgium's Zita Swoon (Warner Music), U.S. act Korn (Epic), and Germany's Guano Apes (RCA). The Edisons cover 12 categories, five of which are purely for domestic acts. With the exception of the awards for best single and best national artist/group, which are voted on by the public, the winners of all categories are decided by a 250-strong panel drawn from the music industry, retail, and the media. The awards show takes place April 6 in Hilversum; national public broadcaster RTL 4 will transmit a TV version the following evening. ROBBERT TILLI

THE MANAGEMENT OF INSIGHT has acquired the London-based compilations unit from Universal Music International (UMI). Insight sells compilation albums—sourced from various labels, including those of Universal—across Europe via direct-response TV advertising, direct mail, and catalogs. Set up by PolyGram in 1994, Insight was overseen by Linda Greenhalgh, VP of commercial and consumer marketing at UMI catalog arm UM3. She becomes chief executive of the newly independent unit; the price of the buyout was not revealed. Greenhalgh is joined by Insight's other senior managers, Denise McRae and Helen Wilkinson. According to Universal, UM3 will now adopt "a more decentralized approach" to its European business. Certain single-artist compilations will still be developed at UM3's London headquarters; the rest will be developed on a country-by-country basis by national UM3 operations. TOM FERGUSON

ROADRUNNER ARCADE MUSIC (RAM), the company formed by the merger of Dutch independents Roadrunner and Arcade Music Group, has revealed its new management team in the Netherlands. Former Arcade Holland head of international Leon ten Hengel has been appointed RAM Holland director, reporting to RAM Europe president Nico Geusebroek. Ruud van Dulkenraad, former head of A&R at Arcade label CNR Holland, will fill that position at RAM; former CNR Holland head of promotions Peter Wessels and CNR Holland marketing manager Rick Hartman take those roles at RAM Netherlands. RAM, with offices in 13 countries, comprises four labels: Roadrunner (rock), CNR (pop), BIT (dance), and Arcade (TV compilations). Meanwhile, ever-expanding German label group edel has confirmed that it is acquiring a 17% interest in WBG B.V., the holding company for the Roadrunner International Group of independent music companies, which last year acquired Arcade from Dutch media group Wegener Arcade (Billboard, Dec. 25, 1999). Edel provides distribution for Roadrunner in Germany and the U.S. ROBBERT TILLI

JASON GUY has been appointed marketing director of Sony Music's U.K. label S2, home of Jamiroquai and Des'ree. Previously, he held marketing posts at Island, A&M, and Chrysalis in the U.K. Guy reports to London-based S2 managing director Muff Winwood.

Morissette Leads Canada's Juno Nomination List

BY LARRY LeBLANC

TORONTO—Barring any major upsets, Canada's Juno Awards 2000 will be a momentous night for Alanis Morissette, who leads this year's pack of nominees with five nominations.

Juno Awards 2000 kicks off with a dinner and awards ceremony March 11 at the Metro Toronto Convention Centre, followed by a CBC-TV television broadcast show the following evening at SkyDome.

In the nominations, announced Feb. 2, Morissette is listed in the categories of top female vocalist, songwriter, video (for "So Pure," which she also directed), album, and pop/adult album. The latter two are for her Maverick set "Supposed Former Infatuation Junkie," which has sold 341,000 units in Canada, according to SoundScan.

Those concerned about the future of Canadian music or even worried by the absence of such high-profit acts as Celine Dion (with three nominations) and Sarah McLachlan from this year's awards should be heartened by time off from their careers—might take solace in the four nominations apiece for new artist Tal Bachman, Matthew Good Band, and Prozzak. McLachlan will receive an international achievement award.

Columbia singer/songwriter Bachman grabbed nominations as top new solo artist, songwriter, producer (with Bob Rock), and pop/adult album, for his eponymous debut. Until now, Bachman and Matthew Good Band is nominated in the group category and has nominations for rock album ("Beautiful Midnight"), single, and video (both for "Hello Time Bomb"). Epic's Prozzak is nominated for new group, album ("Hot Show"), single ("Sucks To Be Me"), "Iow"), and video ("Strange Disease").

This year's televised ceremony, which draws an average national TV audience of 1.7 million viewers, will be hosted by Canada's international teen phenomenon the Moffatts—brothers Scott, Clint, Dave and Bob.

"They are the biggest thing Juno hosts ever," notes Daisy Falle, president of the Canadian Academy of Recording Arts and Sciences (CARAS), which coproduces the awards show with CBC-TV.

Lynn Harvey will produce this year's show, filling that role for the sixth time. "It's going to be back in Toronto after six years and be in such a big venue," says Harvey. "SkyDome is a much bigger venue than we've ever dealt with. At first, I thought the venue might look like a postage stamp, but we'll make it work."

Performing on the televised portion of the show will be Barenaked Ladies, Our Lady Peace, Great Big Sea, Prozzak, Amanda Marshall, Chantal Kreviazuk, and Diana Krall.

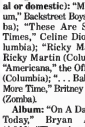
One characteristic of the Canadian music scene in recent years has been the dominance of female artists. That's apparent by a glance at the talent in this year's top male and female Juno categories. While the female category is laden with such headline names as Morissette, Marshall, Dion, Kreviazuk, and Lynda Lemay, the male category sports veterans Bryan Adams, Tom Cochrane, and Paul Brandt pitted against such unproven newcomers as rapper Choclair and former I Mothers Earth front man Edwin.

Top-name Canadian female artists also dominate the country categories. In her sole nomination, Shania Twain will again compete against her long-time rival Terri Clark as well as veterans Patricia Conroy, and newcomer Tara Lynn Hart for top female country honors.

Nominations for top male country singer category is last year's winner Brandt, who might face competition from Vik Records' Julian Austin but is not likely to be ousted by such lesser-known artists as Jim Witter, Jamie Warren, and John Landry.

During the televised show, producer Bruce Fairbairn, who died in May, will be inducted posthumously into the Canadian Hall of Fame.

Juno Awards are presented in 41


MORISSETTE

categories, voted for by members of CARAS. A partial list of key nominations follows.

Best selling album (international or domestic): "Millennium," Backstreet Boys (Zomba); "These Are Special Times," Celine Dion (Columbia); "Ricky Martin," Ricky Martin (Columbia); "Americana," The Offspring (Columbia); "... Baby One More Time," Britney Spears (Zomba).

Album: "On A Day Like Today," Bryan Adams (A&M); "These Are Special Times," Celine Dion (Columbia); "Tuesday's Child," Amanda Marshall (Epic); "Supposed Former Infatuation Junkie," Alanis Morissette (Maverick); "Hot Show," Prozzak (Epic).

Single: "Hello Time Bomb," Matthew Good Band (Universal); "Sucks To Be You," Prozzak (Epic); "Heaven Coming Down," the Tea Party (EMI); "Bobcaygeon," the Tragically Hip (Universal).

Group: La Chicane (DKD/Disques), Matthew Good Band (Universal), Moist (EMI), Our Lady Peace (Columbia), the Tea Party (EMI).

New solo artist: Tal Bachman (Columbia), Tory Cassis (True North), Tara Lynn Hart (Epic), Jorane (Tacca Musique), Ivana Santilli (Brown).

New group: gob (Lastexpress/Networkwerk), Len (Epic), Prozzak (Epic), Serial Joe (Aquarius), Sky (EMI).

Best selling Francophone album: "En Catimini," La Chicane (DKD/Disques); "Les Fourmis," Jean Leloup (Audiogram); "Live," Lynda Lemay (WEA); "Duettes Rives," Bruno Pelletier (Les Disques Artistes); "Notre-Dame De Paris—Version Integrale," various artists (Chandelle).

Songwriter: Tal Bachman, Bruce Cockburn, Amanda Marshall, Alanis Morissette, Shania Twain.

Producer: Arnold Lanni, Jeff Martin, Tal Bachman and Bob Rock, Greg Wells, Michael Phillip Wojewoda.

Walt Grealis Special Achievement Award: Emile Berliner.

Mainland China Artists Get Boost At Awards

BY DAVENA MOK

BEIJING—The Channel V Chinese Music Awards 1999 ceremony marked the emergence of a number of Mandarin-language pop artists from mainland China—representing a huge as-yet untapped talent source that could dominate the Greater China music market in the future.

Many industry insiders predict that the so-called Mandopop artists coming out of mainland China will end the domination of the region's charts by (Cantonese-language) Cantopop and Taiwanese pop acts.

The fifth annual Chinese Music Awards were held Jan. 27 at the Beijing International Convention Center. last year's show in Shanghai was the first time it had been held in mainland China.

During this year's three-hour event, the audience showed a far greater appreciation of the Hong Kong and Taiwanese artists performing than of the mainland artists who appeared. However, the latter did their best to match, and occasionally better, their counterparts' performances. In particular, Beijing-based artist Han Hong dazzled with her powerful vocals and stage presence in her performance of "The Beauty Of The Stage."

"Our local programming [for the region] has certainly increased its focus on mainland Mandopop artists in the past three years," says Annie Ng, GM of Channel V Greater China. "The popularity of mainland artists has increased dramatically in recent times and is causing the Hong Kong Cantopop market to shrink."

Adida Gareth Chang, chairman of Channel V Greater China's subsidiary Star TV, "Believe it or not, there's strong underground and pop music talent waiting to be discovered in mainland China. We hope the awards can highlight this and help more local musicians get out of the shadow of Hong Kong and Taiwan artists."

Channel V managing director Steve Smith agrees, noting that more money needs to be injected into the industry. "Mainland artists may be vocally stronger, but they don't have the image, polish, and charisma that other Mandopop artists have," Smith


Shown at the Channel V Chinese Music Awards, from left, are Aaron Kwok, holding the Media Choice Award, and Faye Wong, the Century Award winner.

says. "The problem is, the production, support, and record company money is not there yet, and you need to spend a lot of money to make an artist [into an idol."

All the awards were voted on by Channel V viewers. The show was divided into two segments—several Mandopop section mainly for Hong Kong/Taiwan-based artists and the China Special Recommendation Awards, exclusively for mainland artists. Each segment had performances of the viewers' 15 most-voted-for songs (nominees) in the 15 best-of categories. The China Special Recommendation Awards were introduced last year to boost the profiles of upcoming mainland Chinese musicians.

Hong Kong-based, Beijing-born star Faye Wong received the Century Award, marking an outstanding contribution to Chinese music. Hong Kong singer Andy Lau also won this year's award. "Gan Cui," by Hong Kong-based, mainland-born artist Na Ying, was voted best album in the Mandopop section, while Hong Kong artist Aaron Kwok won the Media Choice Award. Taiwanese singer Jolin Sony artist Leon Lai was named best artist.

"Because it's in its fifth year, the Channel V Awards are very important in boosting an artist's profile in the region," says Roger Lee, Sony Music Taiwan managing director. Sony artists Jeff Chang and Wang Lee-Hom were featured in the popular song awards category. Chang also received the Billboard Artiste Excellence trophy.

As in Shanghai, mainland authorities set strict guidelines for the ceremony: Artists cannot wear "distasteful" dyed blond or brown hair, wear "sexy" or "too funky" outfits, or appear onstage wearing sunglasses. "The police emphasized that artists and fans had to be disciplined," says Channel V's Ng. "The awards went better than expected, seeing that we faced a lot of uncontrollable and unexpected factors, such as last-minute changes to ticket allocations for officials."

The Channel V Chinese Music Awards 1999 were staged in conjunction with Beijing Cable Television, with support by the China Cable Television Assn. More than 3.6 million votes were taken for the awards from China, Hong Kong, and Taiwan. Fans voted via the Internet, a telephone hot line in China, or through ballot boxes in music stores, fashion outlets, discos, and campuses.

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HITS OF THE WORLD

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JAPAN (Dempa Publications Inc.) 02/07/00

THIS WEEK	LAST WEEK	SINGLES
1	NEW	**KOINO DANCE SITE** MORNING MUSUME ZETIMA
2	NEW	**TSUNAMI** SOUTHERN ALL STARS VICTOR
3	NEW	**GIPS** RINGO SHIINA TOSHIBA-EMI
4	NEW	**TSUMI TO BATSU** RINGO SHIINA TOSHIBA-EMI
5	1	**NEO UNIVERSE** L'ARC-EN-CIEL KUDON
6	4	**MARSH-MALLOW** TAMIO OKUDA SONY
7	NEW	**DON'T NEED TO SAY GOODBYE** AMI SUZUKI SONY
8	6	**LOVE, DAY AFTER TOMDRRDW** MAI KURAKI GIZA STUDIO
9	3	**KUCHIBUE** MR. CHILDREN TOY'S FACTORY
10	5	**MAGO** ITSURO OHIZUMI TEICHIKU
11	NEW	**SEIHARU UMITO SUNSHINE** THE YELLOW MONKEY FUNHOUSE/BMG
12	10	**ANATONO KISS WO KAZOEMASYOU** YUKI KOYANAGI DREAM MACHINE
13	NEW	**TSUNAMI (LIMITED EDITION)** SOUTHERN ALL STARS VICTOR
14	2	**TELL ME** HIDE WITH SPREAD BEAVER UNIVERSAL
15	NEW	**HITORINO YORU** PORNO GRAFFITTI SONY
16	7	**MILLENNIUM** YUMING & POCKET BISCUITS TOSHIBA-EMI
17	9	**CHOKOTTO LOVE** PUTTIMONI ZETIMA
18	14	**LOVE MACHINE** MORNING MUSUME ZETIMA
19	NEW	**KOHNETSU BLOOO** KINYA KOTANI ANTINOS
20	13	**HEAVEN** MASAHARU FUKUYAMA FUNHOUSE/BMG
		ALBUMS
1	NEW	**NAMIE AMURO** GENIUS 2000 AVEX TRAX
2	NEW	**ZARD** ZARO CRUISING & LIVE B-GRAM
3	1	**MISIA** LOVE IS THE MESSAGE FUNHOUSE/BMG
4	3	**SPITZ** RECYCLE: GREATEST HITS OF SPITZ POLYDOR
5	NEW	**TOMOYASU HOTEI** TONIGHT I'M YOURS/RENDEZVOUS TOSHIBA EMI
6	2	**SNAIL RAMP** FRESH BRASH OLD MAN KING
7	5	**MASAHARU FUKUYAMA** MAGNUM COLLECTION 1999 "OEAR" FUNHOUSE/BMG
8	6	**CELINE DION** ALL THE WAY . . . A OECADE OF SONG EPIC
9	8	**VARIOUS ARTISTS** MAX 6 SONY
10	9	**MOTOHARU SANO** THE 20TH ANNIVERSARY EDITION 1980-1990 HIS WORDS AND MUSIC EPIC
11	7	**MAKI OHGURO** MAKI OHGURD BEST OF BEST—SINGLES COLLECTION B-GRAM
12	12	**RINGO SHIINA** MUZAI MORATORIAMU TOSHIBA EMI
13	17	**YUKI KOYANAGI** FREEDOM DREAM MACHINE
14	4	**TOSHIKI KADOMATSU** THE GENTLE SEX FUNHOUSE/BMG
15	10	**SPEED** CARRY ON MY WAY TOY'S FACTORY
16	NEW	**TATSURO YAMASHITA** ON THE STREET CORNER 1 WARNER
17	11	**AYUMI HAMASAKI** LOVE APPEARS AVEXTRAX
18	NEW	**TATSURO YAMASHITA** ON THE STREET CORNER 2 WARNER
19	19	**NARIMICHI KAWABATA** ON WINGS OF SONG VICTOR
20	13	**JESSICA SIMPSON** SWEET KISSES SONY

GERMANY (Media Control) 01/25/00

THIS WEEK	LAST WEEK	SINGLES
1	1	**JOIN ME** HIM ARIOLA
2	2	**NOTHING ELSE MATTERS** METALLICA MERCURY/UNIVERSAL
3	NEW	**SHOW ME THE MEANING OF BEING LONELY** BACKSTREET BOYS JIVE/ZOMBA
4	4	**SUPER TROUPER** A*TEENS MOTOR/UNIVERSAL
5	12	**SEX BOMB** TOM JONES FEATURING MOUSSE T VZ
6	5	**BORN TO MAKE TOU HAPPY** BRITNEY SPEARS JIVE/ZOMBA
7	3	**WHY DOES MY HEART FEEL SO BAD?** MOBY INTERCORD
8	7	**MOVE YOUR BODY** EIFFEL 65 HANSA
9	14	**BELLA STELLA** HIGHLAND EASTWEST
10	11	**TELL ME WHY** PREZIOSO FEATURING MARVIN ARIOLA
11	8	**WEINST DU** ECHT EDEL
12	6	**IRGENDWIE, IRGENDWO, IRGENDWANN** JAN DELAY AKA EISSFELDT EMI
13	9	**IF I COULD TURN BACK THE HANDS OF TIME** R. KELLY JIVE/ZOMBA
14	NEW	**MY HEART GOES BOOM (LA DI DA DI)** FRENCH AFFAIR RCA
15	15	**MEIN STERN** AYMAN EASTWEST
16	NEW	**I NEED TO KNOW** MARC ANTHONY COLUMBIA
17	NEW	**BACK IN MY LIFE** ALICE DEEJAY VIRGIN
18	16	**I TRY** MACY GRAY EPIC
19	18	**ADELANTE** SASH! EDEL
20	10	**MASCHEN-DRAHT-ZAUN** STEFAN RAAB EDEL
		ALBUMS
1	NEW	**HIM** RAZORBLADE ROMANCE ARIOLA
2	1	**SANTANA** SUPERNATURAL ARISTA/ARIOLA
3	NEW	**A*TEENS** THE ABBA GENERATION MOTOR/UNIVERSAL
4	3	**METALLICA** S&M MERCURY/UNIVERSAL
5	5	**TOM JONES** RELOAD VZ
6	2	**ENIGMA** THE SCREEN BEHIND THE MIRROR VIRGIN
7	4	**CELINE DION** ALL THE WAY . . . A OECADE OF SONG COLUMBIA
8	6	**THE CORRS** MTV UNPLUGGED 143/LAVA/EASTWEST
9	7	**DIE TOTEN HOSEN** UNSTERBLICH EASTWEST
10	10	**ECHT** FREISCHWIMMER EDEL
11	11	**BRITNEY SPEARS** . . . BABY ONE MORE TIME JIVE/ZOMBA
12	14	**RED HOT CHILI PEPPERS** CALIFORNICATION WEA
13	NEW	**OEMONS & WIZARDS** OEMONS & WIZARDS SPV
14	9	**MANFRED KRUG & C. BRAUER** TATORT DIE SONGS WARNER SPECIAL MARKETING
15	8	**GEORGE MICHAEL** SONGS FROM THE LAST CENTURY VIRGIN
16	12	**ANORE RIEU** DAS JAHRTAUSENDFEST POLYDOR/UNIVERSAL
17	NEW	**SOUNDTRACK** BUFFY THE VAMPIRE SLAYER COLUMBIA
18	15	**ABBA** THE COMPLETE SINGLES COLLECTION POLYDOR/UNIVERSAL
19	NEW	**PHATS & SMALL** NOW PHATS WHAT I CALL MUSIC EPIC
20	13	**CHER** THE GREATEST HITS WEA

U.K. (Copyright CIN) 01/29/00

THIS WEEK	LAST WEEK	SINGLES
1	NEW	**RISE** GABRIELLE GO BEAT
2	1	**BORN TO MAKE TOU HAPPY** BRITNEY SPEARS JIVE/ZOMBA
3	NEW	**THE GREAT BEYOND** R.E.M. WARNER BROS./WEA
4	NEW	**GLORIOUS** ANDREAS JOHNSON WEA
5	2	**U KNOW WHAT'S UP** DONELL JONES LAFACE/ARISTA
6	NEW	**GIRL ON TV** LFO LOGIC/BMG
7	3	**BECAUSE OF YOU** SCANTY SANDWICH SOUTHERN FRIED
8	NEW	**OOH STICK YOU!** DAPHNE & CELESTE UNIVERSAL
9	9	**A LITTLE BIT OF LUCK** DJ LUCK & MC NEAT RED ROSE
10	8	**IN YOUR ARMS (RESCUE ME)** NU GENERATION CONCEPT
11	7	**RE-REWIND THE CROWD SAY BO SELECTA** ARTFUL DODGER RELENTLESS/PUBLIC DEMAND
12	6	**PITCHIN' (IN EVERY DIRECTION)** HI-GATE INCENTIVE
13	5	**(WELCOME) TO THE DANCE** DES MITCHELL CODE BLUE
14	11	**STEAL MY SUNSHINE** LEN WORK/COLUMBIA
15	NEW	**DON'T FALTER** MINT ROYALE FEATURING LAUREN LAVERNE FAITH & HOPE
16	NEW	**NOTORIOUS B.I.G.** NOTORIOUS B.I.G. FEATURING PUFF DADDY PUFF DADDY/ARISTA
17	NEW	**HEAR TOU CALLING** AURORA POSITIVA
18	NEW	**SHINE 2000** SPACE BROTHERS MANIFESTO
19	12	**BACK IN MY LIFE** ALICE DEEJAY VIOLENT/POSITIVA
20	4	**THE MASSES AGAINST THE CLASSES** MANIC STREET PREACHERS EPIC
		ALBUMS
1	1	**TRAVIS** THE MAN WHO INDEPENDIENTE
2	5	**BRITNEY SPEARS** . . . BABY ONE MORE TIME JIVE/ZOMBA
3	3	**SHANIA TWAIN** COME ON OVER MERCURY
4	4	**MACY GRAY** ON HOW LIFE IS EPIC
5	2	**WILLIAM ORBIT** PIECES IN A MODERN STYLE WEA
6	NEW	**GABRIELLE** RISE GO BEAT
7	6	**WESTLIFE** WESTLIFE RCA
8	8	**S CLUB 7** S CLUB POLYDOR
9	NEW	**SIMON & GARFUNKEL** TALES FROM NEW YORK—THE VERY BEST OF COLUMBIA
10	7	**ENIGMA** THE SCREEN BEHIND THE MIRROR VIRGIN
11	9	**STEREOPHONICS** PERFORMANCE AND COCKTAILS V2
12	13	**THE CORRS** TALK ON CORNERS 143/LAVA/EASTWEST
13	10	**CELINE DION** ALL THE WAY . . . A DECADE OF SONG EPIC
14	11	**ABBA** ABBA GOLD—GREATEST HITS POLYDOR
15	12	**THE CORRS** MTV UNPLUGGED 143/LAVA/EASTWEST
16	RE	**R.E.M.** AUTOMATIC FOR THE PEOPLE WARNER BROS./WEA
17	20	**SEMISONIC** FEELING STRANGELY FINE MCA
18	16	**TEXAS** THE HUSH MERCURY
19	15	**STEPS** STEPTACULAR JIVE/ZOMBA
20	RE	**ROBBIE WILLIAMS** I'VE BEEN EXPECTING YOU CHRYSALIS

FRANCE (SNEP/IFOP/Tite-Live) 01/29/00

THIS WEEK	LAST WEEK	SINGLES
1	4	**IL Y A TROP OE GENS QUI T'AIMENT** HELENE SEGARA ORLANDO/WARNER
2	1	**MOVE YOUR BODY** EIFFEL 65 HOT TRACKS/SONY
3	3	**LUCKY STAR** SUPERFUNK VIRGIN
4	6	**MAN! I FEEL LIKE A WOMAN!** SHANIA TWAIN MERCURY/UNIVERSAL
5	2	**PARCE QUE C'EST TOI** AXELLE RED VIRGIN
6	8	**I GOT A GIRL** LOU BEGA VOGUE/BMG
7	9	**DESERT ROSE** STING & CHEB MAMI POLYDOR/UNIVERSAL
8	5	**(YOU DRIVE ME) CRAZY** BRITNEY SPEARS JIVE/VIRGIN
9	NEW	**LES 3 CLOCHES** TINA ARENA COLUMBIA
10	7	**MAMBO NO. 5 (A LITTLE BIT OF . . .)** LOU BEGA VOGUE/BMG
11	16	**STILL BELIEVE** SHOLA AMA WEA
12	17	**ALLER PLUS HAUT** TINA ARENA COLUMBIA
13	11	**BACK IN MY LIFE** ALICE DEEJAY HOT TRACKS/SONY
14	NEW	**SUMMER SON** TEXAS MERCURY/UNIVERSAL
15	10	**LES ENFANTS DE L'AN 2000** LAAM ODEON/EMI
16	20	**SI LOIN OE TOI** BACCARDI PIT HOSTILE/VIRGIN
17	18	**HEARTBREAKER** MARIAH CAREY FEATURING JAY-Z COLUMBIA
18	12	**CAN WE TALK ABOUT IT ORGANIZ'** JAM PROD/SONY
19	13	**ADAGIO** LARA FABIAN EPIC
20	19	**ANTHEM #2** FLOORFILLA AIRPLAY/UNIVERSAL
		ALBUMS
1	1	**LOUISE ATTAQUE** COMME ON A DIT ATMOSPHERIQUES/SONY
2	NEW	**HELENE SEGARA** AU NOM D'UNE FEMME ORLANDO/WARNER
3	2	**WILLIAM SHELLER** LES MACHINE ABSURDES MERCURY/UNIVERSAL
4	5	**TINA ARENA** IN DEEP COLUMBIA
5	3	**PATRICK BRUEL** JUSTE AVANT BMG
6	8	**SHANIA TWAIN** COME ON OVER MERCURY/UNIVERSAL
7	6	**ALAIN SOUCHON** AU RAS DES PAQUERETTES VIRGIN
8	4	**JOHNNY HALLYDAY** SANG POUR SANG MERCURY/UNIVERSAL
9	13	**FRANCIS CABREL** HORS SAISON COLUMBIA
10	10	**EIFFEL 65** EUROPOP HOT TRACKS/SONY
11	RE	**TEXAS** THE HUSH MERCURY/UNIVERSAL
12	NEW	**THE CORRS** MTV UNPLUGGEO 143/LAVA/WARNER
13	7	**LES ENFOIRES** LES RESTOS DU COEUR, DERNIERE EDITION AVANT L'AN 2000 RESTO DU COEUR/BMG
14	11	**SOUNOTRACK** HIMALAYA VIRGIN
15	NEW	**SANTANA** SUPERNATURAL BMG
16	NEW	**ENIGMA** THE SCREEN BEHIND THE MIRROR VIRGIN
17	NEW	**FLORENT PAGNY** RECREATION MERCURY/UNIVERSAL
18	15	**GEORGE MICHAEL** SONGS FROM THE LAST CENTURY VIRGIN
19	14	**SOUNOTRACK** BUFFY & LES VAMPIRES COLUMBIA
20	RE	**MYLENE FARMER** INNAMOVAMANTE PASSION VERSAL

CANADA (SoundScan) 02/12/00

THIS WEEK	LAST WEEK	SINGLES
1	1	**FADED** SOULDECISION MCA/UNIVERSAL
2	NEW	**THANK GOO I FOUNO TOU** MARIAH CAREY FEATURING JOE & 98° COLUMBIA/SONY
3	3	**SUN IS SHINING** BOB MARLEY VS FUNKSTAR DE LUXE EDEL
4	5	**MOVE YOUR BODY** EIFFEL 65 POPULAR/EMI
5	6	**BLUE (DA BA OEE)** EIFFEL 65 POPULAR/EMI
6	4	**CANOLE IN THE WINO 1997/SOMETHING ABOUT THE WAY YOU LOOK TONIGHT** ELTON JOHN MERCURY/UNIVERSAL
7	14	**BETTER OFF ALONE** ALICE DEEJAY NUMUZIK
8	2	**ALL I REALLY WANT** KIM LUKAS ZOMBA/BMG
9	10	**LAST KISS** PEARL JAM EPIC/SONY
10	8	**(MUCHO MAMBO) SWAY** SHAFT JELLYBEAN
11	7	**WHAT A GIRL WANTS** CHRISTINA AGUILERA RCA/BMG
12	9	**VAMOS A LA PLAYA** MIRANDA POPULAR
13	13	**G'D UP** SNOOP DOGG PRESENTS THA EASTSIDAZ DOGG HOUSE/TVT
14	16	**MAMBO NO. 5 (A LITTLE BIT OF . . .)** LOU BEGA BMG
15	NEW	**SHOW ME THE MEANING OF BEING LONELY** BACKSTREET BOYS JIVE/BMG
16	12	**BAILAMOS** ENRIQUE IGLESIAS OVERBROOK/INTERSCOPE/UNIVERSAL
17	RE	**ARRIBA** JOEE UNIVERSAL
18	RE	**TODAY** EVERLAST TOMMY BOY
19	17	**I KNEW I LOVED YOU** SAVAGE GARDEN COLUMBIA/SONY
20	15	**WAITING FOR TONIGHT** JENNIFER LOPEZ WORK/EPIC/SONY
		ALBUMS
1	1	**SANTANA** SUPERNATURAL ARISTA/BMG
2	2	**VARIOUS ARTISTS** MUCHDANCE 2000 SONY
3	3	**VARIOUS ARTISTS** BIG SHINY TUNES 4 JVT/EMI
4	4	**CELINE OION** ALL THE WAY . . . A OECADE OF SONG COLUMBIA/SONY
5	NEW	**VARIOUS ARTISTS** CHRIS SHEPPARD'S CLUB CUTZ 303 BMG
6	5	**EIFFEL 65** EUROPOP POPULAR/EMI
7	NEW	**O'ANGELO** VOODOO VIRGIN/EMI
8	6	**DR. DRE** DR. DRE—2001 AFTERMATH/INTERSCOPE/UNIVERSAL
9	10	**SHANIA TWAIN** COME ON OVER MERCURY/UNIVERSAL
10	7	**ENRIQUE IGLESIAS** ENRIQUE INTERSCOPE
11	8	**VARIOUS ARTISTS** ALL STARS 2000 POPULAR
12	9	**BACKSTREET BOYS** MILLENNIUM JIVE/BMG
13	14	**CHRISTINA AGUILERA** CHRISTINA AGUILERA RCA/BMG
14	12	**ENIGMA** THE SCREEN BEHIND THE MIRROR VIRGIN/EMI
15	13	**SAVAGE GARDEN** AFFIRMATION COLUMBIA/SONY
16	RE	**OUR LADY PEACE** HAPPINESS . . . IS NOT A FISH THAT YOU CAN CATCH COLUMBIA/SONY
17	17	**S CLUB 7** S CLUB POLYDOR/UNIVERSAL
18	15	**BLINK-182** ENEMA OF THE STATE MCA/UNIVERSAL
19	11	**BLUE RODEO** OAYS IN BETWEEN WARNER
20	16	**LIMP BIZKIT** SIGNIFICANT OTHER FLIP/INTERSCOPE/UNIVERSAL

NETHERLANDS (Stichting Mega Top 100) 02/05/00

THIS WEEK	LAST WEEK	SINGLES
1	1	**DRDP IT** SCOOP EMI
2	3	**SHOW ME THE MEANING OF BEING LONELY** BACKSTREET BOYS JIVE/ZOMBA
3	2	**DE BDM** POSTMEN & OEF RHYMZ VZ
4	5	**NOTHING ELSE MATTERS** METALLICA MERCURY/UNIVERSAL
5	11	**CAUGHT OUT THERE** KELIS VIRGIN
6	NEW	**ONOERWEG** ABEL PIAS
7	18	**BARBER'S ADAGIO FOR STRINGS** WILLIAM ORBIT WARNER
8	7	**JE BENT M'N MAATJE/IK HEB JE NODIG** PAUL DE LEEUW EPIC
9	4	**BINNEN** MARCO BORSATO POLYDOR/UNIVERSAL
10	8	**TURN YOUR LIGHTS DOWN LOW** LAURYN HILL & BOB MARLEY COLUMBIA
11	13	**SITTING DOWN HERE** LENE MARLIN VIRGIN
12	6	**DOEKOE** OEF RHYMZ VIRGIN
13	10	**HART VAN MUN GEVOEL** OE KAST CNR
14	9	**BORN TO MAKE YOU HAPPY** BRITNEY SPEARS JIVE/ZOMBA
15	NEW	**GET IT ON TONITE** MONTELL JORDAN MERCURY/UNIVERSAL
16	12	**KISS (WHEN THE SUN DON'T SHINE)** VENGABOYS BREAKIN'/ZOMBA
17	14	**OEAR JESSIE** ROLLERGIRL MERCURY/UNIVERSAL
18	15	**WHAT A GIRL WANTS** CHRISTINA AGUILERA BMG
19	17	**FLYING WITHOUT WINGS/I HAVE A DREAM** WESTLIFE BMG
20	20	**MOVE YOUR BODY** EIFFEL 65 BMG
		ALBUMS
1	1	**MARCO BORSATO** LUIO EN OUIOELIJK POLYDOR/UNIVERSAL
2	2	**METALLICA** S&M MERCURY/UNIVERSAL
3	NEW	**KANE** AS LONG AS YOU WANT THIS BMG
4	7	**ENIGMA** THE SCREEN BEHIND THE MIRROR VIRGIN
5	6	**ANOUK** URBAN SOLITUOE DINO
6	4	**ANDREA BOCELLI** SOGNO POLYDOR/UNIVERSAL
7	5	**HELMUT LOTTI** OUT OF AFRICA POLYDOR/UNIVERSAL
8	3	**CELINE OION** ALL THE WAY . . . A DECADE OF SONG COLUMBIA
9	8	**GOLDEN EARRING** LAST BLAST OF THE CENTURY CNR
10	11	**DOE MAAR** ALLES ARCADE
11	18	**REO HOT CHILI PEPPERS** CALIFORNICATION WARNER
12	10	**SHANIA TWAIN** COME ON OVER MERCURY/UNIVERSAL
13	9	**ALANIS MORISSETTE** MTV UNPLUGGED MAVERICK/WARNER
14	15	**ANDREA BOCELLI** SACRED ARIAS POLYDOR/UNIVERSAL
15	13	**ILSE OELANGE** WORLD OF HURT WARNER
16	16	**OE KAST** ONVOORSPELBAAR CNR
17	17	**BRITNEY SPEARS** . . . BABY ONE MORE TIME JIVE/ZOMBA
18	14	**GEORGE MICHAEL** SONGS FROM THE LAST CENTURY VIRGIN
19	RE	**GUNS N' ROSES** LIVE ERA '87-'93 POLYDOR/UNIVERSAL
20	19	**CHARLOTTE CHURCH** CHARLOTTE CHURCH SONY

AUSTRALIA (ARIA) 01/31/00

THIS WEEK	LAST WEEK	SINGLES
1	1	**MASCARA/LEAVE ME ALONE** KILLING HEIDI ROADSHOW/WARNER
2	2	**I TRY** MACY GRAY EPIC
3	3	**STEAL MY SUNSHINE** LEN COLUMBIA
4	7	**BETTER OFF ALONE** ALICE DEEJAY JIVE/ZOMBA
5	9	**WHAT A GIRL WANTS** CHRISTINA AGUILERA RCA
6	8	**THE BAD TOUCH** BLOODHOUND GANG GEFFEN/UNIVERSAL
7	10	**S CLUB PARTY** S CLUB 7 POLYDOR/UNIVERSAL
8	6	**DON'T SAY YOU LOVE ME** M2M WEA
9	4	**BLUE (DA BA DEE)** EIFFEL 65 SHOCK
10	15	**ABSOLUTELY EVERYBODY** VANESSA AMOROSI TRANSISTOR/BMG
11	5	**DON'T CALL ME BABY** MADISON AVENUE VIRGIN
12	16	**I SEE YOU BABY** GROOVE ARMADA ZOMBA
13	11	**WILL 2K** WILL SMITH FEATURING K-CI COLUMBIA
14	12	**PRAY** TINA COUSINS JIVE/ZOMBA
15	14	**KEEP ON MOVIN'** FIVE BMG
16	13	**WAITING FOR TONIGHT** JENNIFER LOPEZ COLUMBIA
17	20	**AFFIRMATION** SAVAGE GAROEN ROADSHOW/WARNER
18	NEW	**HEY LEONARDO (SHE LIKES ME FOR ME)** BLESSID UNION OF SOULS V2/SONY
19	17	**SMOOTH** SANTANA FEATURING ROB THOMAS BMG
20	NEW	**SEARCH MY HEAVEN** ALEESHA ROME ALB/EMI
		ALBUMS
1	1	**MACY GRAY** ON HOW LIFE IS EPIC
2	2	**SAVAGE GARDEN** AFFIRMATION ROADSHOW/WARNER
3	5	**REO HOT CHILI PEPPERS** CALIFORNICATION WEA
4	3	**SANTANA** SUPERNATURAL BMG
5	7	**SHANIA TWAIN** COME ON OVER MERCURY/UNIVERSAL
6	4	**CELINE OION** ALL THE WAY . . . A OECADE OF SONG EPIC
7	8	**BUENA VISTA SOCIAL CLUB** BUENA VISTA SOCIAL CLUB WORLD CIRCUIT/MRA
8	11	**BLINK-182** ENEMA OF THE STATE UNIVERSAL
9	6	**CHER** THE GREATEST HITS WEA
10	RE	**THE CHEMICAL BROTHERS** SURRENDER VIRGIN
11	13	**POWDERFINGER** INTERNATIONALIST POLYDOR/UNIVERSAL
12	NEW	**SOUNDTRACK** 10 THINGS I HATE ABOUT YOU FESTIVAL
13	9	**TAXIRIDE** IMAGINATE WEA
14	10	**METALLICA** S&M MERCURY/UNIVERSAL
15	16	**LIVE** THE DISTANCE TO HERE RADIOACTIVE/UNIVERSAL
16	RE	**SOUNOTRACK** NOTTING HILL ISLAND/UNIVERSAL
17	18	**VONDA SHEPARD** HEART AND SOUL NEW SONGS FROM ALLY MCBEAL (TV SOUNOTRACK) EPIC
18	NEW	**MOBY** PLAY MOS/EMG
19	17	**LIMP BIZKIT** SIGNIFICANT OTHER INTERSCOPE/UNIVERSAL
20	NEW	**LEE KERNAGHAN** RULES OF THE ROAO ABC/EMI

ITALY (Musica e Dischi/FIMI) 01/21/00

THIS WEEK	LAST WEEK	SINGLES
1	1	**MOVE YOUR BODY** EIFFEL 65 BLISS CO./WEA
2	2	**WHEN YOU SAY NOTHING AT ALL** RONAN KEATING POLYDOR/UNIVERSAL
3	3	**GLORIOUS** ANDREAS JOHNSON WEA
4	5	**SHE'S THE ONE/IT'S ONLY US** ROBBIE WILLIAMS EMI
5	NEW	**SHOW ME THE MEANING OF BEING LONELY** BACKSTREET BOYS JIVE/VIRGIN
6	12	**WHAT'S MY AGE AGAIN** BLINK 182 MCA/UNIVERSAL
7	NEW	**WHERE I'M HEAOEO** LENE MARLIN VIRGIN
8	7	**LA FINE OEL MILLENNIO** VASCO ROSSI EMI
9	10	**KEEP ON MOVIN'** FIVE BMG
10	4	**SEX BOMB** TOM JONES FEATURING MOUSSE T VZ/UNIVERSAL
11	6	**THE WORLD IS NOT ENOUGH** GARBAGE UNIVERSAL
12	11	**THAT'S THE WAY IT IS** CELINE DION COLUMBIA
13	9	**IMAGINE** JOHN LENNON EMI
14	17	**BORN TO MAKE YOU HAPPY** BRITNEY SPEARS JIVE/VIRGIN
15	13	**WAITING FOR TONIGHT** JENNIFER LOPEZ COLUMBIA
16	8	**NEW DAY** WYCLEF JEAN FEATURING BONO COLUMBIA
17	14	**NORTHERN STAR** MELANIE C VIRGIN
18	NEW	**DESERT ROSE** STING & CHEB MAMI MERCURY/UNIVERSAL
19	NEW	**WHAT A GIRL WANTS** CHRISTINA AGUILERA RCA
20	15	**SITTING DOWN HERE** LENE MARLIN VIRGIN
		ALBUMS
1	1	**ADRIANO CELENTANO** IO NON SO PARLAR D'AMORE CLAN/SONY
2	2	**HEVIA** NO MAN'S LANO EMI
3	NEW	**LITFIBA** ELETTROMACUMBA EMI
4	5	**GEORGE MICHAEL** SONGS FROM THE LAST CENTURY VIRGIN
5	11	**SANTANA** SUPERNATURAL BMG
6	8	**LUNA POP** SOUE' REZ' UNIVERSO-BANANA/UNIVERSAL
7	4	**CELINE DION** ALL THE WAY . . . A OECADE OF SONG COLUMBIA
8	9	**RED HOT CHILI PEPPERS** CALIFORNICATION WEA
9	6	**ALANIS MORISSETTE** MTV UNPLUGGED WEA
10	7	**LIGABUE** MISS MONDO WEA
11	10	**CLAUOIO BAGLIONI** VIAGGIATORE SULLA CODA OEL TEMPO COLUMBIA
12	14	**LENE MARLIN** PLAYING MY GAME VIRGIN
13	NEW	**ENIGMA** THE SCREEN BEHIND THE MIRROR VIRGIN
14	18	**BLINK-182** ENEMA OF THE STATE UNIVERSAL
15	3	**FABRIZIO OE ANORE'** FABRIOZIO OE ANDRE' . OA GENOVA RICORDI/BMG
16	RE	**POOH** UN POSTO FELICE CGD/WARNER
17	12	**ANGELO BRANDUAROI** L'INFINITAMENTE PICCOLO SOTTOSOPRA S R L./EMI
18	NEW	**BARRY WHITE** THE ULTIMATE COLLECTION MERCURY/UNIVERSAL
19	NEW	**TOM JONES** RELOAD V2/UNIVERSAL
20	15	**883** GRAZIE MILLE FRI/SONY

Hits Of The World is compiled at Billboard/London by Beverley Evans and Menno Visser. Contact 44-171-323-6686, fax 44-171-323-2314/2316.

NEW = New Entry RE = Re-Entry

HITS OF THE WORLD™
CONTINUED

EUROCHART 01/29/00 — MUSIC & MEDIA

THIS WEEK	LAST WEEK	SINGLES
1	1	MOVE YOUR BODY EIFFEL 65 BLISS CD.
2	3	BORN TO MAKE YOU HAPPY BRITNEY SPEARS JIVE
3	2	IF I COULD TURN BACK THE HANDS OF TIME R. KELLY JIVE
4	5	BACK IN MY LIFE ALICE DEEJAY VIOLENT/VARIOUS
5	NEW	NOTHING ELSE MATTERS METALLICA ELEKTRA
6	10	WHY DOES MY HEART FEEL SO BAD? MOBY MUTE
7	4	THAT'S THE WAY IT IS CELINE DION EPIC/COLUMBIA
8	NEW	PARCE QUE C'EST TOI AXELLE RED VIRGIN
9	NEW	U KNOW WHAT'S UP DONELL JONES LAFACE/ARISTA
10	7	KISS (WHEN THE SUN DON'T SHINE) VENGABOYS BREAKIN'/VARIOUS

THIS WEEK	LAST WEEK	ALBUMS
1	1	CELINE DION ALL THE WAY . . . A DECADE OF SONG EPIC/COLUMBIA
2	8	SANTANA SUPERNATURAL ARISTA
3	NEW	ENIGMA THE SCREEN BEHIND THE MIRROR VIRGIN
4	3	METALLICA S&M VERTIGO
5	5	BRITNEY SPEARS . . . BABY ONE MORE TIME JIVE
6	2	SHANIA TWAIN COME ON OVER MERCURY
7	6	THE CORRS MTV UNPLUGGED 143/LAVA/ATLANTIC
8	4	GEORGE MICHAEL SONGS FROM THE LAST CENTURY VIRGIN
9	10	TOM JONES RELOAD GUT/V2
10	9	MACY GRAY ON HOW LIFE IS EPIC

SPAIN (AFYVE/ALEF MB) 02/19/00

THIS WEEK	LAST WEEK	SINGLES
1	NEW	C'EST LA VIE ACE OF BASE POLYDOR/UNIVERSAL
2	2	SEX BOMB TOM JONES FEATURING MOUSSE T V2/UNIVERSAL
3	NEW	WHAT A GIRL WANTS CHRISTINA AGUILERA RCA
4	NEW	SHOW ME THE MEANING OF BEING LONELY BACKSTREET BOYS JIVE/VIRGIN
5	NEW	YOU ONLY TELL ME YOU LOVE ME WHEN YOU'RE DRUNK PET SHOP BOYS ODEON/EMI
6	3	RHYTHM DIVINE ENRIQUE IGLESIAS POLYDOR/UNIVERSAL
7	NEW	C'EST LA VIE JEAN MICHEL JARRE EPIC
8	4	AIN'T NO MOUNTAIN HIGH ENOUGH MARVIN KEY FEATURING DJ MAC BLANCO Y NEGRO
9	1	INFINITO BUNBURY CHRYSALIS
10	7	MOVE YOUR BODY EIFFEL 65 BLANCO Y NEGRO

THIS WEEK	LAST WEEK	ALBUMS
1	3	TAMAJA GRACIAS DAES/MUSIC/UNIVERSAL
2	5	LUZ UN MAR DE CONFIANZA HISPAVOX
3	RE	TOM JONES RELOAD V2/UNIVERSAL
4	2	MILIKI A MIS NINOS DE 30 ANOS BAT DISCOS
5	7	JOAQUIN SABINA 19 DIAS Y 500 NOCHES ARIOLA
6	1	CELINE DION ALL THE WAY . . . A DECADE OF SONG COLUMBIA
7	4	ENRIQUE IGLESIAS ENRIQUE POLYDOR/UNIVERSAL
8	6	MIGUEL BOSE LO MEJOR DE BOSE WEA
9	NEW	SOUNDTRACK SOBREVIVRE ALIA DISCOS
10	9	CARLOS VIVES EL AMOR DE MI TIERRA VIRGIN

MALAYSIA (RIM) 01/18/00

THIS WEEK	LAST WEEK	ALBUMS
1	4	MICHAEL & VICTOR GOODBYE ROCK
2	8	VARIOUS ARTISTS BEST 2000 MUSIC STREET
3	2	WESTLIFE WESTLIFE BMG
4	5	SCORPIONS THE MILLENNIUM COLLECTION EMI
5	3	SITI NURHALIZA SAHMURA SUWAH
6	1	VARIOUS ARTISTS EVERLASTING LOVE SONGS VOL. 2 WARNER
7	RE	CELINE DION ALL THE WAY . . . A DECADE OF SONG SONY
6	9	KRU FORMULA LUARBIASA EMI
9	NEW	ALEX TO BY MY SIDE FOREVER ROCK
10	NEW	LONG PIAO PIAO QIAN XI LONG NIAN EMI

HONG KONG (IFPI Hong Kong Group) 01/23/00

THIS WEEK	LAST WEEK	ALBUMS
1	NEW	JACKY CHEUNG JACKY CHEUNG 15 UNIVERSAL
2	NEW	WANG CHIEH GIVING EEG
3	3	ANDY NUI BELIEVE IN LOVE GO EAST
4	1	NICHOLAS TSE MOST WANTED EEG
5	NEW	GIGI LEUNG GOOD TIME EEI
6	4	JOEY YUNG EP EEG
7	8	SAMMI CHENG THANK YOU—NEW SONGS & GREATEST HITS WARNER
8	5	KELLY CHEN COLORS OF LOVE GO EAST
9	2	EASON CHAN FORTUNE CAPITAL ARTISTS
10	NEW	SANDY LAM SANDY LAM'S VIRGIN

IRELAND (IRMA/Chart-Track) 01/27/00

THIS WEEK	LAST WEEK	SINGLES
1	1	BORN TO MAKE YOU HAPPY BRITNEY SPEARS JIVE/ZOMBA
2	3	SILENCE DELERIUM NETTWERK
3	2	I HAVE A DREAM/SEASONS IN THE SUN WESTLIFE RCA
4	4	KISS (WHEN THE SUN DON'T SHINE) VENGABOYS BREAKIN'/POSITIVA
5	7	BACK IN MY LIFE ALICE DEEJAY VIOLENT/POSITIVA
6	6	STEAL MY SUNSHINE LEN COLUMBIA
7	8	BARBER'S ADAGIO FOR STRINGS WILLIAM ORBIT WEA
6	5	IF I COULD TURN BACK THE HANDS OF TIME R KELLY JIVE/ZOMBA
9	NEW	THE MASSES AGAINST THE CLASSES MANIC STREET PREACHERS EPIC
10	9	TWO IN A MILLION/YOU'RE MY NUMBER ONE S CLUB 7 POLYDOR

THIS WEEK	LAST WEEK	ALBUMS
1	1	DAVID GRAY WHITE LADDER IHT
2	2	TRAVIS THE MAN WHO INDEPENDIENTE
3	3	WESTLIFE WESTLIFE RCA
4	5	MACY GRAY ON HOW LIFE IS EPIC
5	4	THE CORRS MTV UNPLUGGED 143/LAVA/EASTWEST
6	RE	R.E.M. AUTOMATIC FOR THE PEOPLE WARNER BROS./WEA
7	7	SHANIA TWAIN COME ON OVER MERCURY
8	6	CELINE DION ALL THE WAY . . . A DECADE OF SONG EPIC
9	NEW	MOBY PLAY MUTE
10	8	BRITNEY SPEARS . . . BABY ONE MORE TIME JIVE/ZOMBA

BELGIUM/WALLONIA (Promuvi) 02/04/00

THIS WEEK	LAST WEEK	SINGLES
1	2	IL Y A TROP DE GENS QUI T'AIMENT HELENE SEGARA WARNER
2	1	PARCE QUE C'EST TOI AXELLE RED VIRGIN
3	3	IF I COULD TURN BACK THE HANDS OF TIME R. KELLY JIVE/ZOMBA
4	6	BORN TO MAKE YOU HAPPY BRITNEY SPEARS JIVE/ZOMBA
5	4	LES ENFANTS DE L'AN 2000 LAAM EMI
6	5	ALLER PLUS HAUT TINA ARENA COLUMBIA
7	7	CAN WE TALK ABOUT IT ORGANIZ' EMI
6	NEW	LIKE THIS TECHNOTRONIC FEATURING MONDAY MIDNITE ARS/SONY
9	NEW	BRING IT ALL BACK S CLUB 7 POLYDOR/UNIVERSAL
10	8	ADAGIO LARA FABIAN EPIC

THIS WEEK	LAST WEEK	ALBUMS
1	10	LOUISE ATTAQUE COMME ON A DIT TREMA/DISTRISOUND
2	1	CELINE DION ALL THE WAY . . . A DECADE OF SONG COLUMBIA
3	2	JOHNNY HALLYDAY SANG POUR SANG MERCURY/UNIVERSAL
4	5	GEORGE MICHAEL SONGS FROM THE LAST CENTURY VIRGIN
5	3	LARA FABIAN LARA FABIAN EPIC
6	6	PASCAL OBISPO SOLEDAD EPIC
7	NEW	CHER THE GREATEST HITS WARNER
8	NEW	THE CORRS MTV UNPLUGGED 143/LAVA/WARNER
9	4	HELMUT LOTTI OUT OF AFRICA PIET ROELEN/UNIVERSAL
10	9	QUEEN GREATEST HITS III EMI

AUSTRIA (Austrian IFPI/Austria Top 40) 01/21/00

THIS WEEK	LAST WEEK	SINGLES
1	1	MOVE YOUR BODY EIFFEL 65 BMG
2	4	ANTON AUS TIROL ANTON AUS TIROL FEATURING DJ OETZI EMI
3	2	IRGENDWIE, IRGENDWO, IRGENDWANN JAN OELAY AKA EISSFELDT EMI
4	5	WHY DOES MY HEART FEEL SO BAD? MOBY EMI
5	6	IF I COULD TURN BACK THE HANDS OF TIME R. KELLY JIVE/ZOMBA
8	3	MASCHEN-ORAHT-ZAUN STEFAN RAAB EDEL
7	10	NOTHING ELSE MATTERS METALLICA UNIVERSAL
8	7	TELL ME WHY PREZIOSO FEATURING MARVIN BMG
9	8	BORN TO MAKE YOU HAPPY BRITNEY SPEARS JIVE/ZOMBA
10	9	ALL I REALLY WANT KIM LUKAS ZOMBA

THIS WEEK	LAST WEEK	ALBUMS
1	1	THE CORRS MTV UNPLUGGED 143/LAVA/WARNER
2	2	SANTANA SUPERNATURAL BMG
3	4	TOM JONES RELOAD GUT/ZOMBA
4	NEW	A*TEENS THE ABBA GENERATION UNIVERSAL
5	NEW	HIM RAZORBLADE ROMANCE BMG
8	3	METALLICA S&M UNIVERSAL
7	6	ENIGMA THE SCREEN BEHIND THE MIRROR VIRGIN
8	7	MOBY PLAY EMI
9	5	CELINE DION ALL THE WAY . . . A DECADE OF SONG SONY
10	8	R. MUTI/WIENER PHILHARMONIKER NEW YEAR'S CONCERT 2000 EMI

SWITZERLAND (Media Control Switzerland) 02/06/00

THIS WEEK	LAST WEEK	SINGLES
1	1	IF I COULD TURN BACK THE HANDS OF TIME R. KELLY JIVE/MUSIKVERTRIEB
2	8	SEX BOMB TOM JONES FEATURING MOUSSE T MUSIKVERTRIEB
3	2	MOVE YOUR BODY EIFFEL 65 BMG
4	3	BORN TO MAKE YOU HAPPY BRITNEY SPEARS JIVE/MUSIKVERTRIEB
5	4	WHY DOES MY HEART FEEL SO BAD? MOBY MUSIKVERTRIEB
6	6	NOTHING ELSE MATTERS METALLICA UNIVERSAL
7	NEW	SHOW ME THE MEANING OF BEING LONELY BACKSTREET BOYS JIVE/MUSIKVERTRIEB
8	5	IRGENDWIE, IRGENDWO, IRGENDWANN JAN OELAY AKA EISSFELDT EMI
9	NEW	TELL ME WHY PREZIOSO FEATURING MARVIN BMG
10	9	THAT'S THE WAY IT IS CELINE DION SONY

THIS WEEK	LAST WEEK	ALBUMS
1	1	POLO HOFER & DIE SCHMETTERBAND HARZBLUES SOUDSERVICE
2	6	SANTANA SUPERNATURAL BMG
3	2	CELINE DION ALL THE WAY . . . A DECADE OF SONG SONY
4	7	ENIGMA THE SCREEN BEHIND THE MIRROR VIRGIN
5	5	THE CORRS MTV UNPLUGGED 143/LAVA/WARNER
6	4	METALLICA S&M UNIVERSAL
7	8	ENRIQUE IGLESIAS ENRIQUE UNIVERSAL
8	3	LOVEBUGS TRANSATLANTIC FLIGHT WARNER
9	10	BRITNEY SPEARS . . . BABY ONE MORE TIME JIVE/MUSIKVERTRIEB
10	NEW	LOUISE ATTAQUE COMME ON A DIT DOF

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY NIGEL WILLIAMSON

WHILE THE U.K. MARKET eagerly awaits the event of the year—the Feb. 28 release of the new **Oasis** album, "Standing On The Shoulder Of Giants"—the five-piece **Embrace** is provoking almost as much excitement with its forthcoming "Drawn From Memory."



EMBRACE

The U.K. market seems annually to produce one young rock band from left field that goes on to become the biggest-selling act of the year: **The Stereophonics** in 1998 and **Travis** in 1999 both caught the industry by surprise with multi-platinum albums that far outstripped commercial expectations. This year the mantle appears likely to pass to the band from Huddersfield, Yorkshire. "Drawn From Memory," due for release March 27 on Hut, has all the hallmarks of an instant rock classic and represents a significant advance from the band's 1998 debut, "The Good Will Out." That album eventually sold 500,000 units, according to Hut, but Embrace singer **Danny McNamara** admits that some of the songs were "choked by the band's own ambition." The new album has a looser, more confident feel, and the first single, "You're Not Alone," due March 13, has already been unveiled to strong reaction on BBC Radio 1. NIGEL WILLIAMSON

WITH A POPULATION of 50 million, Ukraine is a significantly developing market, and the local music industry has received a boost from the success of the Golden Fire-Bird All-Ukrainian Music Awards. In front of an enthusiastic audience of 3,500 in the country's Ukraina National Palace in Kiev last month, winners were announced in 15 categories. **Nataliya Nikolayenko** of Tavria Games, the company that organized the event on behalf of the Ukrainian music industry, says, "This was the second annual ceremony, which is a sign of Ukraine's growing stability which will eventually lead to victory over music piracy." Winners of the awards included **Olexandr Ponomariov** for best male performer; **Nataliya Mohylevs'ka,** best female performer and song of the year; **Elsa's Ocean,** best pop artist; **Green Grey,** best rock group; **Sophia Rotaru,** best traditional artist; Nova Records, best recording label; and **Victor Pavlik,** album of the year for "Athens, Kyiv, Istambul." ALEKSEY KRUZIN

RAIHAN, MALAYSIA'S LEADING *nasyid* (Islamic gospel) group, has been doing well during the Muslim Hari Raya holiday period (Jan. 8-Feb. 7, following the fasting month of Ramadan) with its latest release, "Maafkan" on Warner Music Malaysia. The album features 10 new songs, with guest appearances from local stars **Nowseeheart, Man Bai, Amir, Ajai,** and **Rem.** First-week sales exceeded 15,000, and the album is approaching gold status (25,000). **Raihan** defies the acceptable interpretation of classic nasyid music in an Islamic society where religious teachers have ruled that all musical inatruments other than the simple hand drum are forbidden. With its subtle electronic percussion, the group has pushed the envelope without causing major offense, adding striking modern production values to the traditional form. GRAEME NESBITT

WITH SONY REPORTING 430,000 units sold in France of **Lara Fabian's** first English-language album, the Francophone star can feel confident about her launch in the international market. Seen by the label as a challenger for **Celine Dion's** throne while the star takes a two-year career break, Fabian has gathered around her a team of tested hitmakers on "Lara Fabian." Produced by **Pat Leonard (Madonna, Michael Jackson), Brian Rawling (Cher, Tina Turner),** and **Walter Afanasieff (Mariah Carey),** the album was recorded in New York, London, and Montreal. Born in Belgium of a Sicilian mother, Fabian has sold a total of 6 million units of her first three albums. To accelerate her international launch, Fabian, 30, has picked the popular "Adagio," composed by **Albinoni,** which she sings in Italian. Although Sony executives were initially reluctant to push Fabian's English album, it is now a priority release, with various launch dates set for different European territories between March and April. The U.S. release date is May 16. CÉCILE TESSEYRE



FABIAN

BLUES TRADITIONALLY has limited appeal in the commercial marketplace in Norway, but two local acts, **Vidar Busk** and **Bjørn Berge,** are ripping traditional formulas apart and outselling everything else in the genre. Busk's experimental "Atomic Swing" album, released last October, has now sold 15,000 copies, and Berge's recently released "Bag Of Nails" is also performing strongly. "I don't necessarily define blues as being **John Lee Hooker,**" says 30-year-old **Eric Malling,** owner of the one-man label Blue Mood, which releases both acts. Formed in 1997, the label has licensed its recordings to Warner Music Norway since last year. "Blues is as much about **Charlie Parker,** country, roots, and even **Red Hot Chili Peppers,**" says Malling. "I think that traditional blues should be documented, but the genre can't make any progress unless somebody pulls it out of its comfort zone." KAI R. LOFTHUS

Merchants & Marketing
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Recordings By Two Classic Acts Getting A Boost From TV

RCA Finds New Audience, More Sales On QVC For Presley Boxed Sets

BY CATHERINE APPLEFELD OLSON

WASHINGTON, D.C.—While Elvis Presley is a perennial seller at most music stores, the King really reigns big on cable television shopping channel QVC.


OMANSKY

RCA Records, home of the prestigious Presley catalog, has made a mission of relessing "new" (previously unrelessed) and repackaged material to fans at frequent intervals, often in the form of elaborate boxed sets. And as other labels touting higher-ticket items have discovered, RCA is finding it can reach a different, credit-card-toting audience via television without sabotaging its relstions with traditional retailers.

RCA's recent Presley promotions on QVC were for the $49.98 "Artist Of The Century" three-CD/cassette boxed set (Billboard, July 24, 1999), the $69.98 "Platinum" four-CD boxed set, and the $318.75, 30-disc set "Elvis Presley: The Collection," which contains 29 classic albums plus s previously unreleased interview disc.

While "Artist Of The Century" msde s splssh at stores upon release in mid-July, a solid portion of the approximately 67 million U.S. homes thst get QVC made good on two sppearances by Michael Omansky, RCA senior VP of strategic marketing, pre-selling the album.

> *'The QVC target audience is very much the audience for a number of things we put out'*
>
> – MICHAEL OMANSKY –

"The QVC tsrget audience is very much the audience for a number of things we put out," he says. "Much of their audience is a little older than whst we sre used to selling hits to. But they hsve money to buy product, and they do."

Thst may be an understatement. Omansky appeared on QVC twice during the summer to pre-sell "Artist Of The Century" and raked in 9,200 orders. He says s similar promotion for "Platinum" yielded ssles of 12,000 in three airings. Subsequent airings on Aug. 8, the anniversary of Presley's death, and sgsin on Dec. 3 ss psrt of s holiday sales special also brought hefty sales. And a repeat performance by Omansky on Presley's birthday, Jan. 8, sold out all of QVC's 400 copies of "The Collection" snd 3,000 "Artist Of The Century" sets in less than five minutes.

Karen Fonner, QVC director of merchandising, says the chsnnel hss always performed strongly with Graceland-oriented products, and the latest titles are no exception. "We put together grest sets with a story to them, and there's no better way to tell the story than on TV," she says. In fact, QVC's overall music business jumped 50% in 1999 over the previous year, according to Fonner.

"Last year was the first year we were able to bring more talented 'A' artists in," she says. "We were slso much smarter about the product we selected, and we allocated more time for someone like a Kenny G,

(Continued on next page)

Beach Boys Hits Set Ties In With TV Shows

BY JIM BESSMAN

NEW YORK—The release this month of the third volume in Capitol Records' new "Beach Boys Greatest Hits" series coincides with a massive cstalog msrketing campaign tied to a two-part, four-hour miniseries biopic, "The Beach Boys: An American Family," and a cable-TV documentary on the bsnd.

The ABC-TV miniseries will be shown as sn "ABC Premiere Event" during "sweeps week" on Feb. 27 and 28. The slbum was released Feb. 1.

As the record title indicates, "The Beach Boys Greatest Hits Volume 3: Best Of The Brother Years 1970-1986," which is distributed by EMI Music Distribution (EMD), focuses on the Southern California group's "Brother yesrs," when it recorded on its own Brother Records label, s Warner/Reprise imprint.

This follows the classic hitmaking '60s period represented by the "20 Good Vibrations" and "20 More Good Vibrations" greatest-hits sets. That is the time period portrayed in the miniseries.

Thus, "Brother Years" focuses on lesser-known material geared more toward fans snd collectors, and includes the late Csrl Wilson's first vocal composition, "Long Promised Road," and Al Jsrdine's first solo composition for the group, "Susie Cincinnati."


EMI Music Distribution (EMD) and Capitol Records axecutives met cast msmbers on the set of ABC-TV's "Tha Beach Boys: An Amsrican Family." In the back row is Marc Rashba, senior director, catalog msrksting group, EMD. Shown in the third row, from lsft, sre Herb Agner, manegsr of EMD's catalog markating group; Jonna Winnicki, manager of publicity et EMD; and Nick Stabila, tha actor who plays Dennis Wilson. In the second row, from left, ars Matt Letscher, who plays Mike Love; Ryan Northcott, who plays Carl Wilson; Nad Vaughn, who pleys Al Jardine; snd Peul Atkinson, VP of A&R catalog et Capitol Records. In the front row is Jassa Caron, who plays Bruce Johnston.

According to EMI Music Group hesd of catalog msrketing Marc Rashba, the new collection was conceived more than a year ago during discussions with ABC. The common goal, he says, was to "orchestrate a marketing alliance across the board."

The ensuing alliance not only encompasses the ABC miniseries but also a major tie-in with the American Movie Classics (AMC), cable channel, which will run a monthlong Beacb Boys promotion next month for the March 18 and 25 airing of "Endless Harmony," a two-hour documentary thst originsted last year on VH1. The program will also be released by Capitol in DVD and VHS formats on March 14—simultaneously with a repackaged CD companion—snd will be promoted on AMC with direct-response spots.

But these and other Besch Boys marketing activities, notes Rashba, are part of Capitol snd EMD's efforts to "clesn up the msrketplace" of superfluous Besch Boys product and refocus efforts on key releases.

"It's a collsborative effort between Capitol Records and EMI Music's catalog marketing group to look at the saturation of titles," says Rashba. "The key ones now are the three 'Greatest Hits' volumes, 'Endless Harmony,' 'Pet Sounds,' 'Ultimate Christmss,' and the 'Pet Sounds' and 'Thirty Years Of The Beach Boys' box sets. This is down from over 20 titles that existed 20 years ago."

Becsuse of its concentration on the group's early career, the ABC mini-series offers an opportunity to turn younger audiences on to the one-time teen legends, Rashba notes.

"For sll intents and purposes, these guys were the Bsckstreet Boys of their time," he says, "snd it's good thst the ABC film targets their younger years, because it helps us go after a younger demo, introducing or reintroducing them to a younger audience and developing new fans. The critical thing is that it's a very intense collaborative effort between EMI's catalog group, Capitol Records, and ABC."

According to ABC Entertainment senior VP of advertising and promotion Michael Benson, "The Besch Boys: An American Family" is one of the network's biggest

(Continued on page 52)

Web Cos.' Revenue Rises Even As Losses Mount

Sales at InterTrust, MP3.com, EMusic.com Soar In December Quarter

BY DON JEFFREY

NEW YORK—Publicly held Internet companies involved in the music industry continue to report big increases in revenue along with correspondingly wider losses. And there are indications that the losses will continue for at least the next couple of yesrs.

InterTrust Technologies, the developer of digital-rights-management technology for downloading music, reports that its net loss incressed to $9.1 million in the fourth fiscal quarter, which ended Dec. 31, from $5.3 million for the same quarter the year before. Revenue rose to $692,000 from $77,000.

The company says, however, that it added $4.1 million in deferred revenue to its balance sheet during the quarter, representing commitments from clients for its rights-management systems.

For all of 1999, the Santa Clara, Calif.-based company reports a net loss of $28.6 million, or 94 cents a share, on revenue of $1.54 million, compared with a loss of $19.6 million, or 91 cents a share, on $152,000 in revenue the year before.

The company's stock soared from an initial public offering price of $18 late last year to s high of $187.25. InterTrust has announced a two-for-one stock split to holders of record as of Feb. 10. At press time, shares were trsding at $159.0625.

After the results were disclosed, analysts at Credit Suisse First Boston—although reiterating a strong buy rating on the stock—lowered earnings estimates for the company. Instead of an 89 cents a share loss this year, the investment bank is estimating a loss of $1.04. For 2001 Credit Suisse projects a 47 cents a share loss, from a previous estimate of 26 cents.

Earlier, online music companies MP3.com and EMusic.com announced their financial results.

MP3.com, operator of a popular site for downlosding music, reports that its revenue soared to $15.3 million in the quarter that ended Dec. 31, from $613,000 a year earlier. But it slso reports a net loss of $10.6 million, or 17 cents a shsre. In the fourth quarter the year before, it reported net income of $102,400.

For the entire year, San Diego-based MP3.com reports a net loss of $36.3 million on $21.9 million in revenue.

Emusic.com, a Redwood City, Calif.-based operator of a Web site for sampling snd downloading music, reports that revenue for its second fiscal quarter rose 135% from the previous quarter to $423,000, as its net loss expanded to $14.2 million from $13.5 million.

newsline...

READER'S DIGEST ASSN. reports that operating profit for its global books and home entertainment division, which includes the direct-to-consumer sale of music and video, more than doubled in the second fiscal quarter, which ended Dec. 31, to $86.3 million, from $39 million for the same period a year ago. Revenue rose 6%, to $481.6 million, from $453.8 million a year earlier. The improved results were due in part to the acquisition of Books Are Fun Ltd. The company also cites "improved response rates" for promotional mailings for the higher profit. The revenue increase from the acquisition, however, was partly offset by lower music, video, and book revenue arising from a "strategic reduction in the number of mailings . . . to marginal customers and the elimination of unprofitable activities." Overall, Reader's Digest reports quarterly net income of $96.8 million on $844 million in revenue, compared with income of $86.5 million on $817 million in revenue a year earlier.

RENTRAK, the revenue-sharing videocassette distributor, and Hollywood Entertainment, the video retailer, have announced the settlement of lawsuits involving revenue-sharing deals. Hollywood has agreed to pay Rentrak $8 million to cover outstanding invoices and "business disruption" and another $6 million to cover Rentrak's legal costs. In addition, Hollywood will issue 200,000 shares of common stock to Rentrak. Although Hollywood will continue to cut revenue-sharing deals directly with studios rather than with Rentrak, the retailer has agreed to "support" Rentrak's efforts to provide data services to movie studios and will submit video sales and rental data to Rentrak.

SIRIUS SATELLITE RADIO has signed an exclusive 10-year deal with automobile manufacturer DaimlerChrysler, in which Sirius receivers will be installed in vehicles beginning in 2001. DaimlerChrysler has also agreed to invest $100 million in Sirius, which was formerly called CD Radio. Sirius, which is planning to provide a subscription radio service to vehicles via satellite, also has deals with Ford Motor and BMW of North America.

JDNZUN ENTERTAINMENT, a Boston-based independent label begun by producer Michael Jonzun, has signed a worldwide distribution deal with Lightyear Entertainment, which is handled by WEA in the U.S. Jonzun has produced recordings for acts like New Kids On The Block. The label's first release will be a single, "Cutie Pie," from the May debut album "Show World" by Jonzun's teenage son, D'Anthony.

NAVARRE CORP. says its Digital Entertainment subsidiary has formed a strategic alliance with digital audio and video company I-Jam Multimedia, under which Digital will operate an online store, the I-Jam Virtual Store, on I-Jam's Web site.

ENIGMA DIGITAL, operator of a network of music Web sites, says it has secured $6.5 million in financing from a group led by Vantage Point Venture Partners. Also involved in London-based Sanctuary Group plc. Enigma's community sites are KNAC.com, GrooveRadio.com, and LuxuriaMusic.com.

HANDLEMAN says it has acquired 645,000 shares of common stock at an average price of $10.57 a share through Jan. 31, under a $20 million stock repurchase program approved by the board of directors in December.

MUSICMAKER.COM says it has retained investment banking firm Allen & Co. to advise on merger and acquisition possibilities. The company says the recent deals between Time Warner and America Online and EMI Music have spurred it to explore mergers. EMI has a 36% equity stake in the online music company.

GIANT RECORDS has developed a promotional contest for guitarist Kenny Wayne Shepherd, in which the grand-prize winners will play with Shepherd's band at a House of Blues gig in May in Los Angeles. Contestants will record and submit via MP3 upload their own guitar solos to a track by Shepherd, who will choose two grand-prize winners: one 17 or under, the other 18 or older. Participating in the promotion are Fender guitars, the Guitar Center retail chain, and the Launch CD-ROM magazine. Runners-up will receive CDs and other merchandise.

PARADISE MUSIC & ENTERTAINMENT, an independent music company, has named Robert Buziak, the former president of RCA Records, to its board of directors. Board members John Loeffler, Jon Small, and Brian Doyle are resigning from the board, the company says, to "concentrate their efforts on managing their respective divisions within Paradise." Paradise operates Push Records, Picture Vision, Rave Music, and All Access Entertainment.

QVC PROVES MONEYMAKER FOR RCA

(Continued from preceding page)

Quincy Jones, or Barry Manilow to perform. In return, it gave us more sales."

The Presley sets are also instructive of the kind of music product that tends to work well on QVC. "We like it when it is more than one CD to a set, so we can show a little value, and it really helps when we can launch a new CD before the trade," Fonner says. "We let the artist perform on air and in return for that—even if it's just a week before street date—we can say the album is not available in stores yet but can be preordered here."



However, Fonner is quick to note that QVC always lets viewers know when albums will be in stores. "It's free advertising for brick-and-mortar stores," she says. "We know there are a lot of people who buy records in stores and will never change their buying habits."

Indeed, Omansky says retailers who feel put off by the QVC phenomenon simply have not taken the time to understand the operation. "It's a mixture of art meets science when you understand what it really is; it's a very effective vehicle," he says. "QVC research shows that while they have some core passionate buyers, there are also lots of people who watch passively but do not pick up the phone. Across the releases we have put on QVC, we tend to get a nice bump in actual [retail] sales as well."

As with other record companies, RCA does not offer any product exclusively over the airwaves that can't be found in other retail venues. Pricing is also not a deciding factor. "Our pricing is right around that of retail, although sometimes it is a little higher," Fonner says. "We are always trying to give value to our customers, but we will never say we are the lowest priced."

QVC's combination of entertainment, advertising, and sales has proved a retail jump-starter across the board, she adds. "We know when we put a product on QVC that we drive business to retail," she says.

After the channel launched new cookbooks by both Martha Stewart and Emeril Lagasse late last year, Fonner says, the books jumped from somewhere in the thousands on Amazon.com's sales rankings into the top 10. The same goes for other kinds of merchandise. "When we do a Warner Bros. Studio Store launch, the traffic in the store increases. It's the same with FAO Schwarz. We know this, because we are hearing it from the retailers," she says.

As for upcoming musical selections, Fonner says, the channel and RCA are putting together plans to have Omansky back on the air in March with the "Artist Of The Century" set and in June with the 30-CD set.

QVC is also planning to showcase the new release by the Trans-Siberian Orchestra, due in April, and a follow-up Dick Clark boxed set of pop hits.



The World's Got Issues. During the Sony Music Entertainment branch presentations late last year in Los Angeles, Epic Records Group and Sony executives presented Epic/Immortal act Korn with a plaque commemorating 10 million units in worldwida sales for four of the band's albums. Shown, from left, are Bill Frohlich, senior VP of sales at Epic Records Group; Danny Yarbrough, chairman of Sony Music Distribution; Reginald "Fieldy" Arvizu, Brian "Head" Welch, James "Munky" Shaffer, and Jonathan Davis of Korn; John Murphy, senior VP of branch distribution at Sony Music Distribution; and Craig Applequist, sanior VP of sales at Sony Music Distribution.

EXECUTIVE TURNTABLE

HDME VIDEO. Keith Hilyer is promoted to VP of finance, U.S., for Warner Home Video in Burbank, Calif. He was VP of Europe, the Middle East, and Africa for Warner Home Video Europe.



COLONA

Tracey Colona is promoted to VP of marketing for Columbia TriStar Home Video in Culver City, Calif. She was executive director of marketing and advertising.

RETAIL. Beth Simpson is named director of marketing and sales promotion for the Wiz in Edison, N.J. She was marketing manager for Polar Electro Inc.

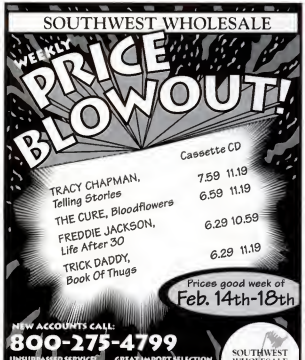
NEW MEDIA. Myplay Inc. names **Jon Diamond** chairman of the board. Myplay Inc. also names **John Sykes** to its board of directors. They are, respectively, former chairman of CDnow and president of VH1.

Supertracks names **Julie Horton** GM/head of music industry relations, **Peter Sherman** VP of business development, and **Danny Goodwin** head of artist/label relations in Los Angeles. They were, respectively, senior project manager for MusiCares, director of business development for NBC, and VP of A&R for Virgin Records.

Terry Irving is named VP of production for TV on the WEB in Reston, Va. He was executive producer of "Imus On MSNBC."

FOR THE RECORD

In the Executive Turntable column in the Feb. 5 issue, the name of the Navaree Corp.'s new chairman/CEO of digital entertainment was incorrect. His name is Charles Cheney.



Stock Market Changes NRM Strategy; Big Daddy Moves

CAUGHT UP with big **Bill Teitelbaum**, chairman of Carnegie, Pa.-based National Record Mart (NRM), on the phone recently. He reports that NRM has pulled back from the aggressive growth pattern it had in the past two years, when it added about 40 stores through new stores and acquisitions. He complains that the stock market is not only undervaluing his company but is not recognizing any investment he makes in the operation.

Currently, NRM's shares are trading at $3.0675, which gives it a market capitalization of $16.4 million. It has 181 stores, and Wall Street is valuing each store at about $90,000. Building a new store, Teitelbaum notes, costs about $500,000 for construction alone.

"Why should I invest $500,000 in a new store if the market is going to immediately value it at about $100,000?" he asks. "It doesn't make any sense to open a store if the market refuses to recognize the investment."

For this year, NRM will concentrate on improving performance in existing stores, Teitelbaum reports.

ON THE MOVE: Big Daddy Distribution, the little distribution company that could, is moving its warehouse from Maplewood, N.J., to Kenilworth, N.J. Thanks to the move, "we increase our space by 20%," says **Burt Goldstein**, Big Daddy's big daddy, otherwise known as the president of the company.

Goldstein says the move is being made to buttress the company's capabilities and make it even more deserving of its recent nomination for the small distributor of the year award, the winner of which will be announced at the National Assn. of Recording Merchandisers (NARM) Convention, which begins Feb. 25.

Although in the middle of a move, Big Daddy will be back in tiptop shape by the time it has to ship the new **Red Peters** album, "Ol' Blue Balls Is Back," which has a street date of Feb. 15. The last Peters album, "I Laughed, I Cried, I Fudged My Undies," scanned about 45,000 units, according to Goldstein.

SPEAKING OF the NARM confab, it doesn't look like there will be a shortage of issues to discuss, what with NARM's lawsuit against Sony Music for what it terms unfair practices (see story, page 1) and the impending Federal Trade Commission ruling on the majors' minimum-advertised-pricing (MAP) policies. Sources familiar with that investigation say that MAP as we now know it could be a thing of the past by the time the industry reaches San Antonio for the convention.

(Continued on page 52)

RETAIL TRACK
by Ed Christman

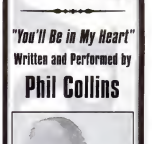


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Relax, Mergers Don't Spell Doom

DECLARATIONS OF INDEPENDENTS™



by Chris Morris

HEY, GET A GRIP: As this is written, less than a week has passed since the announcement of a proposed merger of Time Warner and EMI's music holdings.

In the few days that have passed since that momentous story broke, our phone has begun to heat up with anxiety-laden calls from associates on the independent side of the business. Some of these conversations called to mind cartoonist **R. Crumb's** befuddled character Flakey Foont, who greeted each crisis or seemingly insoluble quandary by shrieking to his guru, "But what does it all *mean*, Mr. Natural?!"

Crumb's bearded, down-to-earth sage would often respond with a quick, hard backhand to his acolyte's head. We will try to take a gentler approach.

Clearly, there are reasons for members of the indie community to be concerned by the ramifications of the Warner/EMI merger. These concerns extend beyond the uncertain fates of the companies' indie distributorships, Alternative Distribution Alliance and Caroline Distribution. Only time will tell if those firms will be merged, spun off, or sbuttered—all possibilities that their parents will have to mull if the merger is approved.

The alarmed and perplexed indies we've talked to—as well as some of our Billboard colleagues, who have chewed things over at length during lunch at tbe neighborhood burrito joint—have expressed some angst about the import of the merger in light of Time Warner's *other* big deal, a potential corporate wedding with Internet giant America Online (AOL), which was announced two weeks prior to the Warner/EMI deal.

Published reports have raced to cast the mergers in a brave-new-world light. "Music Mergers Herald A Shift To The Internet," trumpeted a technology piece by music scribe **Nell Strauss** in the Jan. 26 New York Times. A Jan. 25 Reuters dispatch, digesting a report in London's Financial Times, carried the shock-horror headline "Virgin Megastores May Abandon Music Retailing." (The latter story was forwarded to Declarations of Independents, with a snort of disbelief, by an industry associate with a heavy personal stake in the Warner/EMI merger.)

In a matter of days, tbe futurists of the media are already set to declare the death of conventional music retailing and the birth of a gleaming tomorrow in which the Net monopolizes the delivery of music.

We suspect that these pundits envision the average consumer of music as some sort of Web-bred troglodyte, or a cyberspace junkie right out of the pages of sci-fi novelist **William Gibson**, huddled alone deep in the Sprawl, jacked into a sonic matrix with a mouse in one hand and a credit card in the other.

Let's take a deep breath here.

Obviously, the contemplated mega-mergers (and others like them that will materialize in the future) present bold new opportunities for the distribution of music. However, we are convinced that these developments do not signal the end of the world as we know it.

This point of view is born of a humanistic perspective and not a Luddite one. Music is a form of endeavor that addresses the spirit and the emotions, and the consumption of music has to date necessarily involved interaction with others and the sharing of enthusiasms, information, and opinions with them.

To be sure, all this can be done on the Web, and millions do it. But, at this point in the species' evolution at least, E-commerce, chat rooms, and hard-drive storage won't immediately replace a trip down to the ol' record store. It's our abiding belief that the music business is a touchy-feely business, and consumers want to touch and feel at will; thus, in the foreseeable future, the Internet should be able to coexist with, but not terminally supplant, conventional retail as a marketing implement.

Some indies we've spoken to view the creation of a Web-driven monolith like the proposed AOL Time Warner with some not entirely unjustified fear. But again, it's worth noting that the indie sector, with its commitment to intimacy, creativity, and the nurturing of non-mainstream artistic initiatives, may experience new opportunities to flourish as the giants of the industry create new avenues for their mass-market imperatives.

We advise our indie colleagues to go about their business and also to explore ways to exploit the new technologies for their benefit, just as the majors are seeking to do in the current techno-merger climate. And don't be afraid of the future.

FLAG WAVING: It's hard to imagine a sweeter blend of blues, string band music, and old-school hillbilly than the debut album by Boston's **Tarbox Ramblers**, due April 18 on Rounder Select, Rounder Records' independent imprint.

The group—singer/guitarist **Michael White** (aka Michael Tarbox), fiddler **Dan Kellar**, bassist **Johnny Sciascia**, and drummer **Jon Cohan**—offers a seamless amalgamation of roots sounds. Besides featuring a couple of authentic-sounding originals, the group covers material by **Charlie Patton, Bukka White,** and **the Memphis Jug Band,** among others.

White, whose striking slide guitar work and unmannered, engaging vocalizing highlight the group's work, says, "There are a lot of similarities to these kinds of musics that you can understand if you *feel* it."

The band members come from diverse musical backgrounds. White says Kellar is "essentially a jazz guy," while Sciascia is "from the rockabilly zone" and also plays surf music and country swing. Cohan is "really a rock drummer,"



TARBOX RAMBLERS

according to White, "but he really likes the New Orleans style, too." White himself performs solo blues sets, which he describes as "a little darker thing" than the Ramblers' crowd-pleasing, good-timey music.

Founded in 1994, the Tarbox Ramblers play regularly at such Cambridge, Mass., haunts as the Green Street Grill and the Burren.

Not surprisingly, there are elements of old-school Cambridge folk in the Ramblers' sound. It comes as no shock to learn that **Jim Kweskin,** leader of the storied '60s Cambridge jug band that also spawned **Geoff and Maria Muldaur,** has sat in with the group.

White cites the **Jim Kweskin Jug Band** recordings as an influence, although he adds, "I wasn't trying to replicate [their music]." He continues, "People like **Spider John Koerner** I really love. He's this unsung genius of folk music . . . Seeing him taught me a lot about how to do this music."

Though the Ramblers draw on blues, country, gospel, and even more rocking electric music, there's never a feeling of slapdash eclecticism about their sound. White says, "When you get that eclectic thing [happening], it always seems kind of dishonest to me."

The band is lining up two to three weeks of East Coast dates in April and May. White says of future plans, "I can't wait to play down South. Our music is all from down there, and I can't wait to see how it goes over."

Billboard. FEBRUARY 12, 2000

Top Independent Albums™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST / IMPRINT & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
1	NEW▶		**HYPNOTIZE CAMP POSSE** ◀ NO. 1 ▶ HYPNOTIZE MINDS 1683/LOUD (11.98/17.98)	THREE 6 MAFIA PRESENTS HYPNOTIZE CAMP POSSE (1 week at No. 1)
2	1	3	**JIM JOHNSTON** ▲ KOCH 8808 (10.98/17.98)	WORLD WRESTLING FEDERATION: WWF THE MUSIC VOLUME 4
3	2	3	**SLIPKNOT** ● I AM 8655/ROADRUNNER (11.98/16.98) HS	SLIPKNOT
4	4	3	**KURUPT** ANTRA 2001*/ARTEMIS (10.98/16.98)	THA STREETZ IZ A MUTHA
5	NEW▶		**CONJUNTO PRIMAVERA** FONOVISA 9926 (7.98/11.98) HS	MORIR DE AMOR
6	5	3	**KITTIE** NG 1002/ARTEMIS (13.98 CD) HS	SPIT
7	3	3	**VARIOUS ARTISTS** TOMMY BOY 1365 (12.98/17.98)	MTV PARTY TO GO 2000
8	NEW▶		**WARREN ZEVON** ARTEMIS 1003 (16.98 CD)	LIFE'LL KILL YA
9	6	3	**JIMMY BUFFETT** MAILBOAT 2000 (9.98/16.98)	BUFFETT LIVE: TUESDAYS, THURSDAYS, SATURDAYS
10	7	3	**KENNY ROGERS** ● DREAMCATCHER 004 (11.98/16.98)	SHE RIDES WILD HORSES
11	NEW▶		**SNAPCASE** VICTORY 100* (10.98/16.98) HS	DESIGNS FOR AUTOMOTION
12	NEW▶		**VARIOUS ARTISTS** 32 JAZZ 32061/RYKODISC (8.98 CD)	JAZZ FOR A RAINY AFTERNOON
13	10	3	**ROME** JTJ 7442/GROUND LEVEL (11.98/17.98)	ROME 2000 THANK YOU
14	12	3	**AMBER** TOMMY BOY 1253 (11.98/16.98) HS	AMBER
15	9	3	**VENGABOYS** ● GROOVILICIOUS 100/STRICTLY RHYTHM (16.98 CD) HS	THE PARTY ALBUM!
16	11	3	**SIXPENCE NONE THE RICHER** ● SQUINT 7032* (10.98/16.98) HS	SIXPENCE NONE THE RICHER
17	NEW▶		**KENNY ROGERS** ONQ 0371/MAOACY (5.98/9.98)	WITH LOVE
18	30	3	**BRENT JONES AND T.P. MOBB** HOLY ROLLER 7042 MOB (11.98/16.98) HS	BRENT JONES AND T.P. MOBB
19	15	2	**OUTSIDAZ** RUFF LIFE 60000* (5.98/7.98) HS	NIGHT LIFE (EP)
20	17	3	**ENRIQUE IGLESIAS** FONOVISA 0518 (10.98/16.98)	THE BEST HITS
21	20	3	**SPM** DOPEHOUSE 5039 (11.98/16.98) HS	THE 3RD WISH
22	8	3	**VARIOUS ARTISTS** TOMMY BOY 1353 (12.98/17.98)	WCW MAYHEM THE MUSIC
23	19	3	**EVERLAST** ▲² TOMMY BOY 1236 (11.98/17.98) HS	WHITEY FORD SINGS THE BLUES
24	14	3	**SEVENDUST** TVT 5820 (10.98/16.98)	HOME
25	13	2	**MODEST MOUSE** SUICIDE QUEERS/SUB POP 073*/UP (14.98 CD) HS	BUILDING NOTHING OUT OF SOMETHING
26	25	3	**THE COUNTDOWN SINGERS** MADACY 0353 (3.98/7.98)	MAMBO #5
27	NEW▶		**ORIGINAL BROADWAY CAST** ORG THEATER 12988/KOCH (11.98/17.98)	KISS ME, KATE
28	23	3	**VARIOUS ARTISTS** TOMMY BOY 1364 (12.98/17.98)	JOCK JAMS VOLUME 5
29	18	3	**SOUNDTRACK** ● KOCH 8901 (11.98/16.98)	POKEMON: 2.B.A. MASTER — MUSIC FROM THE HIT TV SERIES
30	22	3	**ANI DIFRANCO** RIGHTEOUS BABE D17 (10.98/16.98)	TO THE TEETH
31	24	3	**VARIOUS ARTISTS** COLD FRONT 6451/K-TEL (13.98/18.98)	CLUB MIX 2000
32	21	3	**VARIOUS ARTISTS** REDLINE 75997 (21.98 CD)	THE HARD + THE HEAVY VOLUME ONE
33	NEW▶		**PROJECT PLAYAZ** MO CHEDA 2823/WARLOCK (10.98/16.98) HS	TIL WE DIE
34	NEW▶		**MALA FE** J&N 112 (9.98/13.98) HS	CON SU LOQUERA
35	42	2	**VICKIE WINANS** CGI 5325/PLATINUM (10.98/16.98) HS	LIVE IN DETROIT II
36	29	3	**SOUNDTRACK** TVT SOUNDTRAX 8220/TVT (17.98 CD)	RUN LOLA RUN
37	26	3	**TRICK DADDY** ● SLIP-N-SLIDE 2802/WARLOCK (10.98/16.98) HS	WWW.THUG.COM
38	34	3	**ALBERT KING WITH STEVIE RAY VAUGHAN** STAX 7501/FANTASY (10.98/17.98)	IN SESSION
39	37	3	**MARCO ANTONIO SOLIS** ● FONOVISA 0516 (10.98/16.98) HS	TROZOS DE MI ALMA
40	31	3	**ENRIQUE IGLESIAS** ● FONOVISA 0517 (10.98/16.98)	BAILAMOS
41	35	3	**COAL CHAMBER** ROADRUNNER 8659 (10.98/16.98)	CHAMBER MUSIC
42	33	3	**JOHN MCDERMOTT/ANTHONY KEARNS/RONAN TYNAN** MASTERTONE 8552/POINT (13.98/16.98) HS	THE IRISH TENORS
43	41	3	**BANDA EL RECODO** FONOVISA 0769 (7.98/11.98) HS	LO MEJOR DE MI VIDA
44	NEW▶		**VARIOUS ARTISTS** SWISHAHOUSE 5001 (11.98/15.98)	MICHAEL WATTS PRESNTS: SWISHAHOUSE — THE DAY HELL BROKE LOOSE
45	32	3	**TOM WAITS** EPITAPH 86547* (10.98/17.98)	MULE VARIATIONS
46	27	3	**VARIOUS ARTISTS** PLATINUM 3854 (26.98 CD)	SURROUND YOURSELF IN CLASSICS
47	36	3	**SOUNDTRACK** TVT SOUNDTRAX 8300/TVT (10.98/17.98)	BUFFY THE VAMPIRE SLAYER — THE ALBUM
48	43	3	**HANDSOME BOY MODELING SCHOOL** TOMMY BOY 1258* (11.98/16.98) HS	SO... HOW'S YOUR GIRL?
49	45	3	**JOHN PRINE** OH BOY 019 (9.98/15.98)	IN SPITE OF OURSELVES
50	44	2	**JOHNNIE TAYLOR** MALACO 7499 (10.98/15.98)	GOTTA GET THE GROOVE BACK

Top Independent Albums are current titles that are sold via independent distribution, including those which are fulfilled via major branch distributors. ◯ Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. *Asterisk indicates vinyl LP is available. Most tape prices are suggested lists. Tape prices marked EQ and most CD prices are equivalent prices, which are projected from wholesale prices. HS indicates past or present Heatseeker title. ©2000, Billboard/BPI Communications, and SoundScan, Inc.

Top Music Videos™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE, Imprint Distributing Label, Catalog Number	Principal Performers	Suggested List Price
			◄ NO. 1 ►		
1	1	10	TIME OUT WITH BRITNEY SPEARS▲ Jive/Zomba Video 41651-3	Britney Spears	19.98
2	6	4	OEATH ROW UNCUT Death Row Ventura Distribution 66200	2 Pac/Snoop Doggy Dogg	19.98
3	7	12	WELCOME TO OUR NEIGHBORHOOD ● Roadrunner Video 981	Slipknot	5.98
4	9	202	HELL FREEZES OVER ▲² Geffen Home Video Universal Music & Video Dist. 39548	Eagles	24.99
5	8	10	S&M ▲ Elektra Entertainment 40218-3	Metallica	19.95
6	12	11	FAREWELL CELESRATION Spring House Video Chordant Dist Group 44379	The Cathedrals	29.98
7	11	87	ALL ACCESS VIDEO ▲³ Jive/Zomba Video 41589-3	Backstreet Boys	19.98
8	10	12	COME ON OVER: VIOEO COLLECTION USA Home Entertainment 440059951	Shania Twain	12.95
9	20	7	RICKY MARTIN LIVE!-ONE NIGHT ONLY ● Columbia Music Video Sony Music Entertainment 50209	Ricky Martin	14.95
10	15	40	HOMECOMING-LIVE IN ORLANDO ▲¹ Jive/Zomba Video 41675-3	Backstreet Boys	19.98
11	RE-ENTRY		RYMAN COUNTRY HOMECOMING 3 Chordant Dist. Group 44383	Various Artists	24.95
12	RE-ENTNY		RYMAN COUNTRY HOMECOMING 2 Chordant Dist. Group 44382	Various Artists	24.95
13	RE-ENTNY		RYMAN COUNTRY HOMECOMING 1 Chordant Dist. Group 44381	Various Artists	24.95
14	17	38	LIVE ▲¹ USA Home Entertainment 45059955	Shania Twain	19.95
15	27	8	MARIAH # 1'S Sony Music Video Columbia Music Video 50195	Mariah Carey	14.95
16	16	7	THE GENIE GETS HER WISH BMG Video 65006	Christina Aguilera	19.98
17	14	11	LIVE IN CONCERT HBO Home Video 91683	Cher	19.98
18	13	17	THE OFFICIAL VIOEO COLLECTION ▲ Columbia Music Video Sony Music Entertainment 50205	Ricky Martin	14.98
19	18	12	THE VIDEO COLLECTION 93-99 Warner Reprise Video 38506	Madonna	19.98
20	19	4	ROCKIN' THE GLOBE: LIVE (DVD) Image Entertainment 8818	Sheryl Crow	24.99
21	2	15	MOUNTAIN HOMECOMING Spring House Video Chordant Dist. Group 44376	Bill Gaither	19.98
22	3	15	I'LL MEET YOU ON THE MOUNTAIN Spring House Video Chordant Dist. Group 44377	Bill Gaither	19.98
23	23	8	URETHRA CHRONICLES MCA Music Video Universal Music & Video Dist. 53830	Blink-182	14.95
24	25	64	'N THE MIX WITH 'N SYNC ▲¹ BMG Video 65000	'N Sync	19.95
25	RE-ENTNY		LADIES & GENTLEMEN-THE BEST OF GEORGE MICHAEL Columbia Music Video Sony Music Entertainment 50183	George Michael	19.98
26	22	11	LISTENER SUPPORTED ● BMG Video 65015	Dave Matthews Band	19.98
27	24	16	MIRRORBALL ▲ BMG Video 15740	Sarah McLachlan	24.98
28	26	59	CUNNING STUNTS ▲² Elektra Entertainment 40202	Metallica	34.98
29	29	13	GOD IS IN THE T.V. Interscope Video MCA Music Video 53864	Manlyn Manson	19.95
30	30	125	THE DANCE ▲ Warner Reprise Video 3-38486	Fleetwood Mac	19.98
31	5	16	SWEET SWEET SPIRIT Spring House Video Chordant Dist. Group 44370	Homecoming Friends	29.98
32	37	10	LIVE ON VH-1 BMG Video 32121	Weird Al Yankovic	19.98
33	31	17	THE LAST SUPPER Epic Music Video Sony Music Entertainment 50187	Black Sabbath	24.98
34	4	42	KENNEDY CENTER HOMECOMING Spring House Video Chordant Dist. Group 42902	Bill & Gloria Gaither And Their Homecoming Friends	29.98
35	33	38	AROUND THE WORLD Columbia Music Video Sony Music Entertainment 50184	Mariah Carey	19.98
36	32	64	NIGHT OUT WITH THE BACKSTREET BOYS ▲¹ Jive/Zomba Video 41657	Backstreet Boys	19.95
37	38	13	IN CONCERT: A BENEFIT FOR THE CROSSROADS CENTRE Warner Reprise Video 3-38510	Enc Clapton	19.98
38	35	56	ONE NIGHT ONLY: LIVE Eagle Rock Entertainment Image Entertainment 5474	Bee Gees	19.98
39	RE-ERTNY		LIVE FROM AUSTIN, TEXAS ▲ Epic Music Video Sony Music Entertainment 50130	Stevie Ray Vaughan And Double Trouble	19.98
40	RE-ERTRY		FAMILY VALUES TOUR '98 ▲ Epic Music Video Sony Music Entertainment 50188	Various Artists	19.95

○ RIAA gold cert. for sales of 25,000 units for video singles. ● RIAA gold cert. for sales of 50,000 units for SF or LF videos; △ RIAA platinum cert. for sales of 50,000 units for video singles; ▲ RIAA platinum cert. for sales of 100,000 units for SF or LF videos; ◇ RIAA gold cert. for 25,000 units for SF or LF videos certified prior to April 1, 1991; ◆ RIAA platinum cert. for 50,000 units for SF or LF videos certified prior to April 1, 1991. © 2000, Billboard/BPI Communications.

BEACH BOYS HITS SET TIES IN WITH TV SHOWS

(Continued from page 48)

events in February. The record company tie-in, he says, also provides ABC with "new ways to promote and market big events."

"Our co-op marketing plan gets us into venues we wouldn't normally be able to market in," says Benson, adding that the close Beach Boys promotional link is a first for the network.

"ABC is like the biggest radio station in the country," says Benson, noting his network's current No.1 status in ratings. "If a label gives us some music, we can expose it to the 155 million people who tune in each week, who may go to a record store and buy it. But it also helps us create a younger, more contemporary feel for the network."

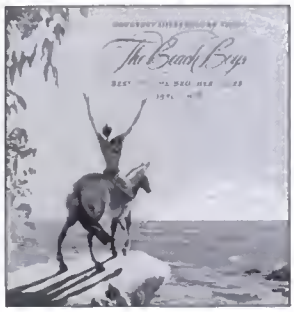
ABC is supporting its miniseries with $8 million in on-channel promotion and advertising—including ads on last month's American Music Awards and the Super Bowl—and a $200,000 print ad campaign tagging the first two Beach Boys "Greatest Hits" aets. Capitol and EMD, meanwhile, are buying 10-second spots at tbe end of each night of the film in support of the two discs.

From Feb. 4-28, the top 100 ABC affiliates will air one-minute "Beach Boys minutes," featuring album graphics of the first two "Greatest Hits" packages. Also in February, Beach Boys questions will be integrated into "Who Wants To Be A Millionaire," and direct-response spots for the first two sets, which commenced in late January, will continue on VH1, A&E, TNN, and local cable and broadcast outlets.

On radio, Westwood One is producing a one-hour special featuring exclusive Beach Boys interviews and unreleased music, to air Feb. 12-13. ABC Affiliate Marketing will be running promotions on various radio formata in the top 20 markets, airing daily in the week prior to the miniseries and promoting the film and the first two hits compilations with contests and product giveaways. A one-hour satellite radio special has been produced for ABC Radio Networks, which will also integrate the Beach Boys into its pop quiz programming.

Print advertising tying in TV and music includes People, TV Guide, and Rolling Stone. A press campaign has been in effect since mid-December's announcement of both the film and the "Greatest Hits Volume 3" aet. In mid-January a press kit waa provided by Capitol, ABC, and the film's Columbia TriStar production company.

Additional publicity surrounds A&E's re-airing of its Brian Wilson "Biography" program on Feb. 20; a recent "20/20" interview with Wilson for ABC; and appearances by "The Beach Boys: An American Family" producer John Stamoa__who has toured extensively as the band's drummer—on the "Mark And Brian" national radio show and on TV's "The Rosie O'Donnell Show."



Rashba says that the film and Beach Boys album are also being promoted on abc.com, which is teaming with musicmaker.com to create customized streams of Beach Boys songs for consumer purchase.

All copies of the three "Greatest Hits" volumes offer $5 rebates on purchasea of any two of the packages. Some 15,000 point-of-purchase "flatsters," depicting the three discs and remaining Beach Boys catalog, are available at retail, in addition to more than 2,000 life-size surfboard-shaped display merchandisers featuring the Beacb Boys logo and key art from the miniseries. A sales deal on all active Beach Boya titles except "Ultimate Christmas" gives 5% regular terms through Marcb 3.

"They're offering us a real good deal on the surfboard dump bins and pre-packs on the three 'Greatest Hits' titles and single 'Pet Sounds' disc," saya Stephanie Ford, hits buyer for Torrance, Calif.-based Wherehouse Music, wbo is targeting tbe retail chain's top 100 rock stores. "There's quite a bit of advertiaing going around and bringing attention to the stores, and we expect to do very well, much like the sell-through we saw on Temptations catalog when [NBC] aired the Temptations show [in November 1998]."

Billboard® DIRECTORIES

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BDZZ3028

'Cedarmont Kids' Adds To Popular Series With 2 Gospel Sets

NEW CEDARMONT KIDS ON THE BLOCK: Followers of Billboard's Top Kid Audio chart are familiar with the name "Cedarmont Kids Classics": The Christian series of favorite children's songs are chart fixtures, and the name "Cedarmont Kids" itself has achieved the coveted status of brand recognition.
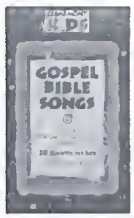
The series' 12 music titles are expected to hit collective sales of 10 million units over the next month, according to **Mike Gay**, who with wife Sue created "Cedarmont Kids" 6½ years ago in Nashville ("Cedarmont Kids Classics" are licensed to the Benson Music Group and distributed in the Christian bookstore market by Provident Music Distribution, with BMG handling mainstream distribution).

What hasn't been seen on the chart in quite a while, though, is a new title in the series, since the last new audio was released in 1995 (five "Cedarmont Kids" audios, incidentally, have been certified gold by the Recording Industry Assn. of America). But Cedarmont Kids is about to unleash two more albums: "Gospel Bible Songs" and "Gospel Praise Songs" will ship Feb. 22 and will hit stores March 7.

"Sue and I felt like it was the right time to come out with something new," says Gay. "One of the things we've observed is that one of the fastest growing areas of Christian music was gospel. [But] there's been very little available for kids that was gospel style. After doing some homework, we felt we'd be in a good position to do gospel albums."

Part of that homework was customer research, which Gay says was conducted via Christian bookstores in Georgia and South Carolina.

"We found out that though there wasn't much gospel available for kids, that people did want it," says Gay. "Based on that feedback, we also included some of the more contemporary gospel sounds on the record, in addition to traditional. There's new traditional, urban contemporary, even some songs with hip-hop sounds. We found that parents were looking for product with the excitement of hip-hop.



"These records are even more fun and upbeat [than previous "Cedarmont" releases]," Gay adds. "Part of what makes gospel music do so well is the excitement you hear. If you listen to **Fred Hammond** or **Kirk Franklin**, there's a lot of spirit, enthusiasm, and excitement in the music. We've captured a lot of that on this product—and it's the most fun we've ever had in the studio."

The albums were recorded at the Sound Kitchen in Nashville and were co-produced by the Gays, **Christopher Davis**, and **Matt Huesmann** (Huesmann co-wrote "The Great Divide" on **Point Of Grace**'s 1995 album "Whole Truth").

Both Davis and Huesmann, Gay notes, "did tracks for us on all our previous products. Both have had experience with black gospel over the years, from playing in churches to some production."

As always, the all-children chorus **Cedarmont Kids** performed the songs on the album.

"A highlight of the albums," says Gay, "is that we have more solos than usual. We thought it would add to the excitement. On a couple of songs, we needed somebody with a lot of sass in their voice. I told my wife that I'd like to get someone who could sing like the kid on the Dove Awards a couple of years ago, who also did an Oscar Meyer commercial.

"Two hours later, I got a call from the mother of one of our singers, asking if we needed another vocalist," he says. "She said she knew somebody who was really good, and that he's done an Oscar Meyer commercial." It was the very singer, one **Andrew Thompson**, and he appears on the new "Cedarmont Kids."

"About two-thirds of the songs on these albums appeared on our previous releases," says Gay, "but they were done more with traditional kids' sounds. We've rerecorded them with a gospel beat. The other one-third, which are classic African-American church songs, we hadn't recorded before."



by Moira McCormick

Selections in the latter category include "Every Time I Feel The Spirit," "Come To Jesus," and "Wade In The Water."

"In researching the albums, we found out some interesting things," says Gay. "'Wade In The Water' was used by churches as a baptismal song. But it was also used by **Harriet Tubman** as a code song to facilitate the freeing of slaves via the Underground Railroad."

Song selection was done with care, and always with kids in mind, says Gay. "For example, 'Sometimes I Feel Like A Motherless Child' is sort of a downer, so we didn't include it," he says.

In other instances, songs were given new musical interpretations to make them more relevant to children.

"'Were You There,' a wonderful old spiritual, is typically done slowly. We sped it up a bit, gave it a shuffle beat, and rearranged the middle, which is tough even for adults to sing," Gay says.

Gay says the "Cedarmont" team expects the gospel albums to be major sellers.

"We haven't done any publicity yet, but I've been talking to key retail accounts," he says. "One of the biggest Christian bookstores has ordered 60% more of this title than any others of ours—and this is without hearing a note of the albums or seeing any artwork. But they know our track record and how our product traditionally sells for them. We believe these new albums will have broad appeal, even with kids older than our usual demographic of 2- to 7-year-olds. We think kids from 8-12 will like it, too."

Gay says that "Cedarmont Kids" sales in this new year "have taken off like a rocket. Our backlist continues to perform at an incredible rate. With one day to go in January, our audio scans have increased 6% over last year, even though we haven't had new audio in five years. Our videos are up 36%."

He attributes this to "word-of-mouth, which continues to be strong on the product."

Amarillo, Texas-based rackjobber Anderson Merchandisers, which Gay says services "more than half the Wal-Marts around the country," will be running a "Cedarmont Kids Classics" Easter promotion this year, as it has for the last five years.

"They'll be promoting our backlist as well as adding our two new titles," he says. "We're also talking to Handleman, with whom we've done Easter promotions the last several years. Both these companies have sold well in excess of a million units each for us. We'll also be pursuing visibility at one-stops that are strong in gospel music. We see that as an opportunity for our kids' product, especially since we've done something in the gospel field."

And he adds, "We'll be pursuing [promotional opportunities] with retail chains. We've done successful Christmas promotions with Musicland over the years."

Billboard® **FEBRUARY 12, 2000**

Top Kid Audio™

THIS WEEK	LAST WEEK	WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan® ARTIST/SERIES IMPRINT, CATALOG NUMBER/DISTRIBUTING LABEL (SHELF PRICE)	TITLE
	◄ No. 1 ►			
1	1	12	READ-ALONG WALT DISNEY 860428(6.98 Cassette)	TOY STORY 2
2	2	31	POKEMON ● KOCH 8901(11.98/16.98)	2.B.A. MASTER — MUSIC FROM THE HIT TV SERIES
3	3	213	VARIOUS ARTISTS ▲[3] WALT DISNEY 86D605(6.98/9.98)	OISNEY CHILDREN'S FAVORITE SONGS VOLUME 1
4	4	164	CEDARMONT KIDS CLASSICS ● BENSON 84056(3.98/5.98)	TODDLER TUNES
5	5	95	VEGGIE TUNES ● BIG IDEA/WORD 9451/LYRICK STUDIOS(6.98/10.98)	VEGGIE TUNES
6	7	66	VARIOUS ARTISTS MUSIC FOR LITTLE PEOPLE/KID RHINO 75262/RHINO(3.98/6.98)	TODDLER FAVORITES
7	NEW ▶		COLLIN RAYE SONY WONDER 63S18/COLUM8IA(9.98 EQ/16.98)	COUNTING SHEEP
8	6	12	THE SIMPSONS FOX 75480/RHIND(1D.98/16.98)	GO SIMPSONIC WITH THE SIMPSONS
9	8	178	VARIOUS ARTISTS ● WALT DISNEY 860897(9.98/12.98)	OISNEY'S PRINCESS COLLECTION
10	12	37	READ-ALONG WALT DISNEY 86D427(6.98 Cassette)	TARZAN
11	10	218	BARNEY ▲[3] BARNEY MUSIC 27115/CAPITOL(9.98/1S.98)	BARNEY'S FAVORITES VOLUME 1
12	9	232	VARIOUS ARTISTS ▲ WALT DISNEY 860865(1D.98/16.98)	CLASSIC DISNEY VOL. I - 60 YEARS OF MUSICAL MAGIC
13	16	36	BEAR WALT DISNEY 860640(9.98 Cassette)	BEAR IN THE BIG BLUE HOUSE
14	15	9	SING-ALONG WALT DISNEY 86D972(1D.98 Cassette)	TOY STORY 2
15	14	146	VARIOUS ARTISTS ▲[3] WALT DISNEY 86D606(6.98/9.98)	OISNEY CHILOREN'S FAVORITES VOLUME 2
16	19	42	VARIOUS ARTISTS WALT DISNEY 860642(9.98/12.98)	RAOIO OISNEY KIO JAMS
17	23	36	BARNEY BARNEY MUSIC 9463/LYRICK STUDIDS(9.98/14.98)	I LOVE TO SING WITH BARNEY
18	18	199	VARIOUS ARTISTS ▲ WALT DISNEY 860866(10.98/15.98)	CLASSIC DISNEY VOL. II - 60 YEARS OF MUSICAL MAGIC
19	11	147	CEDARMONT KIDS CLASSICS ● BENSON 82220(3.98/5.98)	SILLY SONGS
20	13	167	CEDARMONT KIDS CLASSICS ● BENSON 82218(3.98/5.98)	SUNDAY SCHOOL SONGS
21	20	82	VEGGIE TUNES BIG IDEA/WORD 9451/LYRICK STUDIOS(6.98/10.98)	VEGGIE TUNES 2
22	17	176	CEDARMONT KIDS CLASSICS ▲ BENSON 82217(3.98/5.98)	ACTION BIBLE SONGS
23	25	2	VARIOUS ARTISTS ● WALT DISNEY 60842(6.98/13.98)	DISNEY CHILDREN'S FAVORITES VOLUME 4
24	22	46	MANNHEIM STEAMROLLER AMERICAN GRAMAPHONE 860641/WALT DISNEY(1D.98/16.98)	MANNHEIM STEAMROLLER MEETS THE MOUSE
25	21	7	VARIOUS ARTISTS BMG SPECIAL PRODUCTS 44S7D(D)	KID'S DANCE PARTY

Children's recordings, original motion picture soundtracks excluded. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. For boxed sets, and double albums with a running time that exceeds two hours, the RIAA multiplies shipments by the number of discs and/or tapes. Most albums available on cassette and CD. *Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. © 2000, Billboard/BPI Communications, and Soundscan, Inc.

RETAIL TRACK

(Continued from page 50)

RETAIL TRACK likes the Clash promotion that Epic/Legacy is running to highlight the reworking of the band's catalog. It gives consumers a free Clash sampler with the purchase of two Clash album CDs. The sampler, called "Rockers Galore," contains 24 tracks, 11 of which are songs drawn from the band's catalog and the remainder of which are interviews with individual band members.

"We wanted to do something special to get the fans and retail excited" about the relaunch of the Clash catalog, says **Mark Feldman**, senior director of marketing at Legacy. The albums were digitally remastered by **Bill Price**, the band's engineer, and hit retail Jan. 25.

Price worked on all 10 studio releases, including the "Clash On Broadway" boxed set and the EP that became an album, "Super Black Market Clash."

Also, both versions of the first album, which had different track listings in the U.S. and in the U.K., are now available in the U.S. relaunch. And for customers who don't know the difference between the U.S. version and the U.K. version, which basically have the same artwork, the albums are stickered. For new Clash fans, the album with the Clash logo on the top is the U.S. version, while the one with the Clash logo on the bottom was the first version of the album, released in the U.K. (where they apparently weren't too hip about the rules of merchandising when the album first came out).

Other than the title track of the sampler, a B-side for the "Train In Vain" single, the label didn't have any bonus material to work with for the relaunch, Feldman says. But, he says, "the sonic upgrade is significant and is an event by itself." All of the artwork was restored to what graced the original vinyl release, he adds.

To promote the sampler, which was put together by **Tom Burleigh** and **Bruce Dickinson**, Sony Music Distribution created a special stand-alone fixture, which was offered to accounts. In all, about 1,000 fixtures were shipped, along with 30,000 samplers, reports Feldman. Other tools were made available for merchandising, including posters and headers. Feldman says the promotion is being supported "by major accounts" across the nation.

In addition, Feldman says, Epic/Legacy is supporting the catalog relaunch with a TV commercial campaign that ran on VH1 last month, which complemented a VH1 "Legends" show on the Clash that aired in December.



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Riffage.com Targets College, Teen Markets

Co-Ventures With Bigwords, Snowball, DoughNET To Extend Music Reach

This week's column was prepared by guest columnist Steve Traiman.

RIFFAGE.COM HAS formed co-ventures with three online teen and college E-businesses as part of its aggressive strategy to expand its fast-growing Internet-based service for music by new acts.

The deals involve Bigwords.com, an online textbook retailer and E-commerce provider for college students; DoughNET Inc., a new online money management Web site for teens; and Snowball.com, an online media company targeting 13- to 30-year-olds who have grown up using the Internet.

Riffage, which went live last June, was founded by **Ken Wirt**, the exec behind Diamond Multimedia's Rio portable MP3 music player.

According to Wirt, it has about 6,000 registered acts, with another 7,000 being processed, and as of late January the site had close to 100,000 registered users.

For its users, Riffage.com also provides an online community where fans and artists can converge to discover and discuss music, upcoming concerts, and more. In addition, they can download or buy registered artist selections, produce their own album/playlist or "radio show," write personalized reviews of new music releases, and rank songs, unlike other sites that feature ranking by download count.

SITES+ SOUNDS

"We have about 13,000 of [our registered bands'] songs currently available for free downloads," Wirt says. "About 10% of streaming results in sales from as low as 20 cents up to $3.50 per track, with a revenue split of 85% to the band and 15% to Riffage. This is much more generous than the 50/50 split demanded by MP3 and EMusic, as examples."

The agreement gives Riffage the right to distribute the music, while the band has the option to offer its music for free and/or paid download. Acts get a free site with individual pages for background information and for each song. Many also opt to sell their merchandise on the site, including CDs, T-shirts, posters, and caps.

Riffage also distributes a free compilation CD-ROM; the second edition was co-sponsored by Bigwords.com and was sent to about 500,000 Riffage registrants, Bigwords visitors and bands, retailers, and media contacts. "Riffage JetSet Airport Lounge" features 150 "of the snazziest MP3s on the Web" or about 10 hours of new music.

"Bigwords.com is excited to work with Riffage.com, a company like ours that is focused on communicating with college students on a grass-roots level," says **Martin McClanan**, Bigwords VP of marketing.

In addition to co-sponsoring the compilation CD-ROM, Bigwords.com will conduct a direct-marketing campaign to raise awareness of Riffage.com among its shoppers. In exchange, Riffage.com will post Bigwords.com ads prominently throughout its site.

McClanan says the company, launched in August 1998 on 15 campuses, has "a direct marketing presence at 450 of the 'top' schools."

He adds that according to PC Data, "the average number of unique visitors to the site during the past three months was over 400,000."

A new marketing campaign this winter is targeting 2,500 campuses with an army of more than 500 student representatives.

(Continued on page 63)

TRAFFIC TICKER

Top Music Info Sites

Duration

AVERAGE MINUTES PER VISITOR PER MONTH

1. nsync.com	9
2. mp3.com	7.9
3. billboard.com	7.9
4. mtv.com	7.6
5. country.com	6.6
6. launch.com	5.8
7. vh1.com	4.9
8. pollstar.com	4.6
9. peeps.com	4.5
10. tunes.com	4.2

Unique Visitors (in 000s)

HOUSEHOLD INCOME $15,000-$39,999/YEAR

1. mp3.com	464
2. mtv.com	460
3. tunes.com	265
4. bmg.com	211
5. launch.com	170
6. vh1.com	165
7. liveupdate.com	127
8. sonicnet.com	126
9. ubl.com	111
10. peeps.com	94

HOUSEHOLD INCOME $40,000-$74,999/YEAR

1. mtv.com	960
2. mp3.com	897
3. tunes.com	551
4. ubl.com	408
5. launch.com	336
5. sonicnet.com	300
7. peeps.com	251
8. vh1.com	247
9. bmg.com	247
10. billboard.com	200

Source: Media Metrix, December 1999. Sites categorized by Billboard. Media Metrix defines unique visitors as the actual number of users who visited each site, without duplication, once in a given month. More than 50 000 individuals throughout the U.S. participate in the Media Metrix sample.

Billboard. FEBRUARY 12, 2000

Top Internet Album Sales™

COMPILED FROM INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE / IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST	BILLBOARD 200 RANK
			◄ NO. 1 ►		
1	NEW▶		EXTRAVAGANT GRACE	WOMEN OF FAITH	
2	1	33	SUPERNATURAL ▲[3] ARISTA 19080	SANTANA	2
3	NEW▶		VOODOO VIRGIN 48499*	D'ANGELO	1
4	3	11	ALL THE WAY... A DECADE OF SONG ▲[4] 550 MUSIC 63760/EPIC	CELINE DION	4
5	RE-ENTRY		ON HOW LIFE IS ● EPIC 69490*	MACY GRAY	32
6	2	2	THE SCREEN BEHIND THE MIRROR VIRGIN 48616	ENIGMA	41
7	4	3	MAGNOLIA REPRISE 47583/WARNER BROS.	SOUNDTRACK	58
8	5	4	THE SOPRANOS COLUMBIA 63911/CRG	SOUNDTRACK	54
9	NEW▶		LIFE'LL KILL YA ARTEMIS 1003	WARREN ZEVON	173
10	17	5	DR. DRE — 2001 ▲[2] AFTERMATH 490486*/INTERSCOPE	DR. DRE	3
11	16	16	CHRISTINA AGUILERA ▲[3] RCA 67690	CHRISTINA AGUILERA	6
12	14	4	EUROPOP ▲ REPUBLIC 157194/UNIVERSAL	EIFFEL 65	8
13	8	17	FLY ▲[3] MONUMENT 69678/SONY (NASHVILLE)	DIXIE CHICKS	16
14	7	10	S & M ▲[4] ELEKTRA 62463*/EEG	METALLICA	31
15	12	37	MILLENNIUM ◆[11] JIVE 41672	BACKSTREET BOYS	10
16	RE-ENTRY		BREATHE ▲[2] WARNER BROS. (NASHVILLE) 47373/WRN	FAITH HILL	28
17	19	3	PLAY V2 27049*	MOBY	91
18	11	10	MIDNITE VULTURES ● DGC/GEFFEN 490485/INTERSCOPE	BECK	108
19	15	11	AFFIRMATION ▲ COLUMBIA 63711/CRG	SAVAGE GARDEN	20
20	RE-ENTRY		...AND THEN THERE WAS X ▲[2] RUFF RYDERS/DEF JAM 546933*/IDJMG	DMX	7

● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. All albums available on cassette and CD. *Asterisk indicates vinyl available. ■ indicates past and present Heatseekers titles. © 2000 Billboard/BPI Communications and SoundScan, Inc.

MPAA Sues Alleged DVD And TV Pirate In Norway And Toronto

BY SAM ANDREWS

LONDON—While the Motion Picture Assn. of America (MPAA) cracks down on digital pirates in the U.S., the organization is also tracking down pirates overseas.

Within the last month, the MPAA has successfully received injunctions against two Internet sites offering DeCSS software, which breaks the DVD encryption code (Picture This, Billboard, Feb. 5).

Following intervention by lawyers acting on behalf of the MPAA, Norwegian teenager Jon Johansen is under investigation by a public prosecutor for developing and distributing a DeCSS program via the Internet.

DeCSS enables users to bypass the protection system on most DVDs to download the movie to their hard disc

DeCSS, which can be downloaded over the Internet within 10 seconds, enables users to bypass the protection system used on most DVD movie discs to download the movie to their hard disc. Once hacked, the movie can then be sent to other users via a broadband cable line in minutes.

Under the 1998 Digital Millennium Copyright Act, it is illegal to traffic in any product designed to circumvent encryption systems that protect copyright material.

In Norway, Johansen was charged with breaking provisions under the Norwegian penal code that states it is illegal to access data belonging to a second party by breaking a protection system and also for contributing to the distribution of illegal copies of DVD movies.

The Norwegian penal code states it is illegal to access data belonging to a second party by breaking a protection system

Johansen and his father, Per Johansen, were reported to the police by Norwegian law firm Simonsen Musaeus on behalf of the MPAA. Simonsen Musaeus lawyer Espen Tondel says that police searched the Johansen home and seized computer equipment.

According to Inger Marie Sunde, senior public prosecutor for Norway's economic crime unit, Johansen is accused of creating a code that "breaks the entire copyright protection of the DVD system." He is charged with breaking intellectual-property laws.

Back in the States, the MPAA won a temporary restraining order against iCRAVETV.com, which had been broadcasting network programs over the Internet without a license.

A U.S. District judge in Pennsylvania issued the restraining order against the Toronto-based Web site Jan. 28, just in time to block the company from broadcasting Super Bowl XXXIV.

Blockbuster Checks Out Sundance Entrants; Academy Aids Retailers With Oscar Promos

PICTURE THIS



by Eileen Fitzpatrick

SNOWBOUND: The major video chains have long been accused of only stocking hit titles and leaving many undiscovered indie films to languish on the college film circuit or in late-night showings on obscure cable channels. But ever since indie films have grabbed the spotlight, even Blockbuster has taken notice.

Among all the aspiring film directors, writers, and producers trudging through the snowdrifts at the Sundance Film Festival in Park City, Utah, were buyers from Blockbuster Video. Under the supervision of VP **Dean Wilson**, the team picked up exclusive video rights to two films and hopes to close deals on a few others.

The chain purchased "Love & Sex" for a reported $1.4 million and "Shadow Hours" for $1 million. In an unusual agreement, Blockbuster will pay an advance for prints and advertising (P&A) as an incentive for a theatrical distributor to release the film. Blockbuster has put up a reported $1.75 million in P&A for "Love & Sex" and $1 million for "Shadow Hours."

Wilson says the company is only interested in distributing the films in Blockbuster stores and doesn't want to become a mini-studio.

"What we want to do is broaden the selection of product," says Wilson. "By adding more product, it increases consumers' renting habits, and there's a great supply of indie product that has never been on video."

At the recently completed Sundance festival, Wilson says, he and his co-workers screened about 50 films and expected to make deals for about 10.

The films, along with other indie offerings, will be highlighted in the Sundance Channel Presents section of Blockbuster stores. In addition, some will be featured in the new-release section.

"Everyone thinks we only carry the hits," says Wilson, "but we've always attempted to offer films beyond the hits."

Wilson says the chain has more than doubled its selection of indie films. "With revenue-sharing we've satisfied customers on new releases, but to get greater frequency of rental, you need greater variety."

But Blockbuster isn't limiting itself to indie product. Under a recent revenue-sharing deal, the retailer will feature catalog titles from MGM's 4,000-plus library. The deal also gives Blockbuster the right to digitally deliver MGM films via the Internet, which the chain is supposed to test later this year.

"Catalog product is not being utilized," says Wilson, "and this deal allows us to show the customer what incredible breadth and what a strong and important part catalog is to the entertainment business."

Wilson says the same about the independent film business.

"If our competitors want to start acquiring distribution rights, that would be great," says Wilson, "because independent movies are part of the film industry, and these filmmakers need the exposure."

OSCAR PROMO: The Academy of Motion Picture Arts and Sciences and the Video Software Dealers Assn. (VSDA) are once again teaming up for a promotion to get consumers to rent past Oscar winners.

VSDA member retailers will soon receive a free Academy Award-themed promotional kit, called "The Oscar Night Comes Home." Retailers are encouraged to put up the display on Feb. 15, the day the academy announces this year's nominees.

The kit contains the Academy Awards official 2000 poster, head cards alerting customers to winners or nominated films, a best picture historical list, and trivia-contest ideas. Once the nominees are announced, the academy will mail out official replicas of ballots for retailers to use for in-store contests.

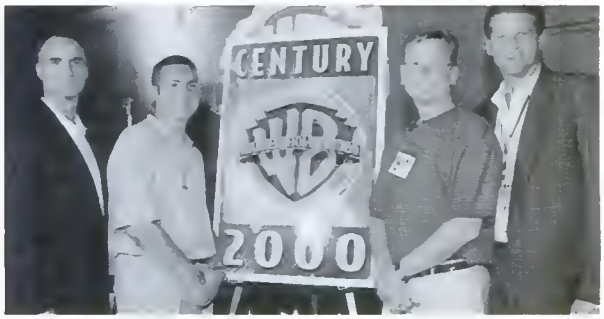
Prior to the March 26 Oscar broadcast, the academy will tout the promotion in advertising for the show.

'PYTHON' ALERT: A&E Home Video has acquired the rights to the 30th anniversary show reuniting members of "Monty Python's Flying Circus."

The reunion show, which aired on the BBC last fall, is expected to be shown on the A&E cable network later this year, and the video division will release the show on video and DVD during the fourth quarter.

A&E also reports that its "Monty Python's Flying Circus" series has achieved cumulative sales of more than 1 million units. Additional titles in the series are expected to be released later this year.

Released in September 1999, "Monty Python's Flying Circus" has surpassed A&E's "The Original Avengers" series, which took more than a year to achieve the million-unit sales mark.



Blue Light Special. Warner Home Video and Kmart executives kick off the studio's Century Collection 2000. The yearlong catalog promotion is an extension of the supplier's successful 75th anniversary promotion that was conducted in 1998. Pictured, from left, are Warner VP of marketing Mike Saksa, Mike Takac of Warner, Kmart's Mark Tschopp, and Warner VP of worldwide marketing Mark Horak.

BIG FUN IN THE BIG EASY



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Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
			◀ No. 1 ▶					
1	15	3	CNN MILLENIUM 2000	Turner Home Entertainment Warner Home Video 8198	Various Artists	2000	NR	19.98
2	2	6	THE MATRIX	Warner Home Video 17737	Keanu Reeves Laurence Fishburne	1999	R	19.98
3	7	5	BUENA VISTA SOCIAL CLUB	Artisan Home Entertainment 10171	Buena Vista Social Club	1999	G	22.98
4	1	11	AUSTIN POWERS: THE SPY WHO SHAGGED ME	New Line Home Video Warner Home Video N4754	Michael Meyers Heather Graham	1999	PG-13	22.98
5	6	6	SHAKESPEARE IN LOVE	Miramax Home Entertainment Buena Vista Home Entertainment 17492	Gwyneth Paltrow Geoffrey Rush	1998	R	19.99
6	9	13	BIG DADDY	Columbia TriStar Home Video D3B92	Adam Sandler	1999	PG-13	21.96
7	4	18	SAVING PRIVATE RYAN	DreamWorks Home Entertainment 8373	Tom Hanks Matt Damon	1998	R	19.98
8	3	9	THE IRON GIANT	Warner Family Entertainment Warner Home Video 17644	Animated	1999	PG	22.95
9	14	3	PLAYBOY'S WILOWEBGIRLS.COM	Playboy Home Video Universal Music & Video Dist. PBV0845	Various Artists	2000	NR	19.98
10	13	12	MARY-KATE & ASHLEY: PASSPORT TO PARIS	Qualstar Video Warner Home Video 36878	Mary-Kata & Ashley Olsen	1999	NR	19.96
11	5	10	SLIPKNOT: WELCOME TO OUR NEIGHBORHOOD ●	Roadrunner Video 981	Slipknot	1999	NR	5.98
12	NEW ▶		BOB DYLAN: DON'T LOOK BACK	New Video Group 9447	Bob Dylan	1967	NR	19.95
13	10	38	YELLOW SUBMARINE	MGM Home Entertainment Warner Home Video M206160	The Beatles	1968	G	19.98
14	24	4	THE ADVENTURES OF ELMO IN GROUCHLAND	Columbia TriStar Home Video 04528	The Muppets	1999	G	21.96
15	8	11	MADONNA: THE VIDEO COLLECTION 93:99	Warner Reprise Video 38506	Madonna	1999	NR	19.98
16	11	9	METALLICA: S & M	Elektra Entertainment 4D218-3	Metallica	1999	NR	19.95
17	40	9	CHER: LIVE IN CONCERT	HBO Home Video 91683	Cher	1999	NR	19.98
18	12	5	PLAYBOY VIDEO CENTERFOLD: PLAYMATE 2000	Playboy Home Video Universal Music & Video Dist. PBV0853	Tha Bernacia Twins	1999	NR	19.98
19	37	10	THE THIN RED LINE	FoxVideo 142550	Sean Penn	1998	R	14.98
20	38	3	MARIAH CAREY'S NO. 1'S	Columbia Music Video Sony Music Entertainment 50195	Mariah Carey	2000	NR	14.95
21	22	8	WILD WILD WEST	Warner Home Video 17175	Will Smith Kevin Kline	1999	PG-13	19.98
22	RE-ENTRY		BELLY	Artisan Home Entertainment 10207	NAS DMX	1998	R	14.98
23	NEW ▶		PAYBACK	Paramount Home Video 336323	Mel Gibson	1999	R	14.95
24	NEW ▶		DEATH ROW UNCUT	Ventura Distribution 66200	Snoop Doggy Dogg Dr. Dre	2000	NR	19.98
25	25	15	PLAYBOY 2000 VIDEO PLAYMATE CALENDAR	Playboy Home Video Universal Music & Video Dist. PBV0850	Various Artists	1999	NR	19.98
26	NEW ▶		PATCH ADAMS	Universal Studios Home Video 83660	Robin Williams	1999	PG-13	19.98
27	NEW ▶		SHERYL CROW: ROCKIN' THE GLOBE LIVE	Image Entertainment 8818	Sheryl Crow	2000	NR	19.98
28	16	8	DAVE MATTHEWS BAND: LISTENER SUPPORTED ●	BMG Video 65015	Dava Matthews Band	1999	NR	19.98
29	18	6	BLINK-182: URETHRA CHRONICLES	MCA Music Video Universal Music & Video Dist. 53830	Blink-182	1999	NR	14.95
30	19	6	INSPECTOR GADGET	Walt Disney Home Video Buena Vista Home Entertainment 15802	Matthew Broderick Rupert Everett	1999	PG	24.99
31	34	10	SHANIA TWAIN: COME ON OVER-VIDEO COLLECTION	USA Home Entertainment 440059951	Shania Twain	1999	NR	12.95
32	NEW ▶		FORCES OF NATURE	DreamWorks Home Entertainment 83821	Sandra Bullock Ben Affleck	1999	PG-13	19.98
33	27	9	BRITNEY SPEARS: TIME OUT WITH BRITNEY SPEARS	Jive/Zomba Video 41651-3	Britney Spears	1999	NR	19.98
34	23	217	THE WIZARD OF OZ ◆	Warner Family Entertainment Warner Home Video 65123	Judy Garland Ray Bolger	1939	G	19.98
35	31	4	BLAST FROM THE PAST	New Line Home Video Warner Home Video N4749	Brendan Fraser Alicia Silverstone	1998	PG-13	14.98
35	39	18	LIMP BIZKIT: KICK SOME A$$	Eaton Entertainment 14183	Limp Bizkit	1999	NR	14.98
37	31	18	THE MUMMY	Universal Studios Home Video 84760	Brendan Fraser Rachel Weisz	1999	PG-13	14.98
38	29	18	THE BLAIR WITCH PROJECT	Artisan Home Entertainment 10188	Heather Donahue Michael Williams	1999	R	14.98
39	18	2	CHRISTINA AGUILERA: THE GENIE GETS HER WISH	BMG Video 65006	Christina Aguilera	1999	NR	19.98
40	17	14	RICKY MARTIN: THE OFFICIAL VIDEO COLLECTION ▲	Columbia Music Video Sony Music Entertainment 50205	Ricky Martin	1999	NR	14.98

● RIAA gold cert. for sales of 50,000 units or $1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or $2 million in sales at suggested retail. ◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of $9 million at retail for theatrically released programs, or of at least 25,000 units and $1 million at suggested retail for nontheatrical titles. ◇ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of $18 million at retail for theatrically released programs, and of at least, 50,000 units and $2 million at suggested retail for nontheatrical titles. © 2000, Billboard/BPI Communications

Top Video Rentals™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE (Rating)	Label Distributing Label, Catalog Number	Principal Performers
			◀ No. 1 ▶		
1	1	5	AMERICAN PIE (R)	Universal Studios Home Video 84436	Jason Biggs Alyson Hannigan
2	NEW ▶		BOWFINGER (PG-13)	Universal Studios Home Video 84157	Steve Martin Eddie Murphy
3	2	5	THE GENERAL'S DAUGHTER (R)	Paramount Home Video 329033	John Travolta Andie MacDowell
4	18	2	MYSTERY MEN (PG-13)	Universal Studios Home Video Universal Music & Video Dist. 84158	Ben Stiller Geoffrey Rush
5	5	5	SUMMER OF SAM (R)	Touchstone Home Video Buena Vista Home Entertainment 18283	John Leguizamo Mira Sorvino
6	NEW ▶		THE 13TH WARRIOR (R)	Touchstone Home Video Buena Vista Home Entertainment 18273	Antonio Banderas
7	8	9	SOUTH PARK: BIGGER, LONGER & UNCUT (R)	Paramount Home Video 336823	Animated
8	3	9	ENTRAPMENT (PG-13)	FoxVideo 4112309	Sean Connery Catherine Zeta-Jones
9	6	18	THE MATRIX (R)	Warner Home Video 17737	Keanu Reeves Laurence Fishburne
10	15	2	LAKE PLACID (R)	FoxVideo 2000009	Bill Pullman Bridget Fonda
11	RE-ENTRY		RUN LOLA RUN (R)	Columbia TriStar Home Video 03900	Franka Potente Moritz Bleibtreu
12	12	2	MICKEY BLUE EYES (PG-13)	Warner Home Video 92565	Hugh Grant James Caan
13	NEW ▶		TWIN FALLS IDAHO (R)	Columbia TriStar Home Video 04157	Michael and Mark Polish
14	10	14	ELECTION (R)	Paramount Home Video 334033	Matthew Broderick Reese Witherspoon
15	14	4	DICK (PG-13)	Columbia TriStar Home Video 02696	Kirsten Dunst Michelle Williams
16	RE-ENTRY		THE REO VIOLIN (R)	Universal Studios Home Video 84495	Samuel L. Jackson Greta Scacchi
17	11	13	ARLINGTON ROAD (R)	Columbia TriStar Home Video 04084	Jeff Bridges Tim Robbins
18	4	11	NOTTING HILL (PG-13)	Universal Studios Home Video 20640	Julia Roberts Hugh Grant
19	7	10	AUSTIN POWERS: THE SPY WHO SHAGGED ME (PG-13)	New Line Home Video Warner Home Video N4754	Michael Meyers Heather Graham
20	16	3	DROP DEAD GORGEOUS (PG-13)	New Line Home Video Warner Home Video N4826	Kirsten Dunst Denise Richards

◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of $9 million at retail for theatrically released programs, or of at least 25,000 units and $1 million at suggested retail for nontheatrical titles. ◇ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of $18 million at retail for theatrically released programs, and of at least, 50,000 units and $2 million at suggested retail for nontheatrical titles. © 2000, Billboard/BPI Communications.

Top DVD Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating) (Price)	Label Distributing Label, Catalog Number	Principal Performers
			◀ No. 1 ▶		
1	NEW ▶		RUNAWAY BRIDE (PG) (29.99)	Paramount Home Video 323847	Richard Gere Julia Roberts
2	4	6	AMERICAN PIE (NR) (24.98)	Universal Studios Home Video 20735	Jason Biggs Alyson Hannigan
5	2	10	THE MATRIX (R) (24.98)	Warner Home Video 7737	Keanu Reeves Laurence Fishburne
4	3	4	THE THOMAS CROWN AFFAIR (R) (24.98)	MGM Home Entertainment/Warner Home Video 907452	Pierce Brosnan Rene Russo
5	15	10	ENTRAPMENT (PG-13) (34.98)	FoxVideo 4112309	Sean Connery Catherine Zeta-Jones
5	7	2	BOWFINGER (PG-13) (26.98)	Universal Studios Home Video 20576	Steve Martin Eddie Murphy
7	5	5	THE SHAWSHANK REDEMPTION (R) (19.98)	Columbia TriStar Home Video 2583	Tim Robbins Morgan Freeman
5	NEW ▶		NATURAL BORN KILLERS (DIRECTOR'S CUT) (R) (29.99)	Vidmark Entertainment/Pioneer Entertainment 7292	Woody Harrelson Juliette Lewis
9	5	2	THE 13TH WARRIOR (R) (29.99)	Touchstone Home Video/Buena Vista Home Entertainment 18273	Antonio Banderas
10	11	5	DEEP BLUE SEA (R) (24.98)	Warner Home Video 17242	Samuel L. Jackson Brent Roam
17	10	10	SAVING PRIVATE RYAN (R) (34.99)	DreamWorks Home Entertainment 846645	Tom Hanks Matt Damon
12	7	7	THE GENERAL'S DAUGHTER (R) (29.99)	Paramount Home Video 329037	John Travolta Madeleine Stowe
15	5	11	AUSTIN POWERS: THE SPY WHO SHAGGED ME (PG-13) (24.98)	New Line Home Video/Warner Home Video N4891	Michael Meyers Heather Graham
16	11	3	LAKE PLACID (R) (34.98)	FoxVideo 2000002	Bill Pullman Bridget Fonda
15	12	3	MYSTERY MEN (PG-13) (24.98)	Universal Studios Home Video 20688	Ben Stiller Geoffrey Rush
16	10	25	HEAT (R) (24.98)	Warner Home Video 14192	Robert De Niro Al Pacino
17	10	5	AMERICAN PIE (R) (29.98)	Universal Studios Home Video 20633	Jason Biggs Alyson Hannigan
15	RE-ENTRY		NOTTING HILL (PG-13) (29.98)	Universal Studios Home Video 20640	Julia Roberts Hugh Grant
19	19	10	SOUTH PARK: BIGGER, LONGER & UNCUT (R) (29.99)	Paramount Home Video 336827	Animated
20	9	2	WOOD (R) (29.99)	Paramount Home Video 336994	Taye Diggs Omar Epps

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Television Series, Old And New, Recycled To Retail On VHS And DVD

BY ANNE SHERBER

LOS ANGELES—Lured by devoted fan bases who tune in religiously and talk up their favorite television shows in school, at the office, and on the Internet, video suppliers are rushing to release network television series to retail.

Executives agree that some programs have established a widespread fan base that enjoys watching favorite episodes over and over again, but exclusive material is also essential for sales.

"We don't just put out episodes," says 20th Century Fox Home Entertainment senior VP of marketing Peter Staddon. "We provide some thematic reason or some additional material that shows the fans that we know what they like about the show."



Fox, which has had success releasing "The X-Filea" and "The Simpsons," is taking an aggressive stance with other Fox television product, such as "Ally McBeal" and "Buffy The Vampire Slayer."

Staddon says one reason for the company's success in the television genre is the value-added material that can't be obtained from simply taping the show. In addition, the Emmy-Award winning "Ally McBeal" is Fox's first television product to be released in DVD format.

The DVD, priced at $39.98, ia a two-disc set with interactive menu screens. There are six episodes as well as a music video to the program's theme song. The VHS version, on three tapes and priced at $14.98, has as its themes relationships, dates, and therapy.

Also available on VHS is an "Ally McBeal" gift set that contains all three tapes and a booklet with trivia and facts about the program.

Another Fox favorite, "Buffy The Vampire Slayer," has also built the intensely loyal fan base needed for a successful video release. Continuing its theme strategy, Fox has released "The Buffy And Angel Chronicles Volumes 1-3," which refers to Buffy's relationship with the tortured vampire Angel. Each volume is priced at $14.95 and includes an interview with series creator Joss Whedon.

While Fox is able to lift product from its television division, suppliers without a direct television link are seeking out product from other sources.

Trimark Home Video, for instance, has an output deal with NBC, which gives Trimark first look at NBC-owned series, according to Trimark VP of marketing Tracy Ames. Under the deal, Trimark is releasing episodes of the critically acclaimed NBC series "Homicide: Life On The Street" in multi-tape boxed sets on Feb. 22, priced at $24.99. Each release will contain never-before-seen and behind-the-scenes footage.

The first boxed set contains the pilot, "Every Mothers' Son," and "A Doll's Eye." A second boxed set features the Emmy-winning episode "Subway" and "Anatomy Of A Homicide," as well as a documentary about the production of "Subway."

Ames says "Homicide" is a good candidate because its fan base is not only devoted but very active. "There are hundreds of ["Homicide"] Web sites with ongoing chats," says Ames. "The fans who visit the sites write fictional episodes among themselves and talk about the characters as if they were living."

In addition, Ames says, the show has the potential to reach beyond its core audience because its creator, Barry Levinson, is an accomplished and well-known film director.

Banking on the film stardom of Bruce Willis, Anchor Bay is making available on both VHS and DVD the pilot episode of the 1980s series "Moonlighting," which starred Willis and Cybill Shepherd.

The DVD will include an audio commentary recently recorded by Willis and series creator Glen Gordon Caron, as well as a booklet of series facts, photos, and trivia. Both the VHS and DVD editions include Willis' screen test for the series. The VHS edition retails for $14.98, and the DVD retails for $24.98.

MGM is reaching into its library of recent television shows and will release the pilot episode of "The Magnificent Seven," the 1998 CBS television series based on the classic 1960 film.

Starring Michael Biehn and Ron Perlman, the title will be on shelves March 28, priced at $49.95. MGM expects it will appeal not only to collectors but to retailers looking for low-cost rentals. Reruns of the aeries will be syndicated to the TNT cable station beginning this apring.

On Feb. 29, MGM is releasing "Stargate SG-1" on DVD, priced at $24.95. It is a television spinoff of a 1994 science fiction film. The DVD contains the pilot and two additional episodes.

On the classic sci-fi front, Paramount Home Video began releasing "Star Trek: The Original Series" on DVD last summer. Volumes 6-8 will street Feb. 22, and each contains a cross-reference guide listing all the series' episodes and on which DVD volume they can be found. Each volume, priced at $19.99, contains two episodes and includes the original broadcast preview trailer.

While television shows have long been a collector's item on video, the addition of value-added extras continues to fuel the market.

"We believe that we are in the collector market. Our customer has a really strong attachment to these series, whether they grew up with them or have some other emotional attachment," says Columbia House VP of video Harry Elias.

The company has released episodes from more than 90 series, including "I Love Lucy," "All In The Family," "The Twilight Zone," "Sanford And Son," and "Gunsmoke."



"Ally McBeal" is 20th Century Fox Home Entertainment's first TV product on DVD.

Elias notes that Columbia House has included the original teaser commercials on some titles and points to an introduction read by John Wayne before the pilot episode of "Gunsmoke" as an example of how value-added features can drive sales.

"We're after the consumer who wants to buy 50 or 60 cassettes, not just one or two," he says.

Billboard. FEBRUARY 12, 2000

Top Special Interest Video Sales™

RECREATIONAL SPORTS™

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE / Program Supplier, Catalog Number	Suggested List Price
			◄ NO. 1 ►	
1	1	33	WWF: THE ROCK-KNDW YOUR RDLE World Wrestling Federation Home Video 234	14 95
2	4	10	WWF: AUSTIN VS. MCMAHDN World Wrestling Federation Home Video 240	14 95
3	2	33	WWF: BEST OF RAW VDL. 1 World Wrestling Federation Home Video 236	14 95
4	3	33	WWF: HELL YEAH-STONE COLD'S SAGA CONTINUES World Wrestling Federation Home Video 233	14.95
5	5	62	WWF: AUSTIN 3:16 UNCENSORED ◇ World Wrestling Federation Home Video 213	14 95
6	6	10	WWF: IT'S DUR TIME: TRIPLE H AND CHYNA World Wrestling Federation Home Video 239	14 95
7	8	62	WWF: 'CAUSE STDNE COLD SAID SO ◇ World Wrestling Federation Home Video 210	14.95
8	9	10	MLB: 1999 OFFICIAL WORLD SERIES USA Home Entertainment 41941	24 99
9	7	6	NBA LIVE-2000 USA Home Entertainment 450061986	19 98
10	10	32	WWF: COME GET SOME-THE WOMEN OF THE WWF World Wrestling Federation Home Video 235	14 95
11	NEW ▶		MUHAMMAD ALI: EXCLUSIVE FIGHT FOOTAGE Warner Home Video 5863	59.95
12	11	35	WWF: KING OF THE RING '98 World Wrestling Federation Home Video WWF10205	19 95
13	12	56	WWF: D-GENERATIDN X ◇ World Wrestling Federation Home Video 212	14 95
14	14	34	MICHAEL JDRDAN: HIS AIRNESS USA Home Entertainment 41949	19 98
15	16	5	WWF:ND MERCY World Wrestling Federation Home Video 230	14 95
16	17	5	WWF: WRESTLEMANIA 1S World Wrestling Federation Home Video WWF10223	39 95
17	13	38	WWF: THE THREE FACES DF FDLEY ◇ World Wrestling Federation Home Video 218	14 95
18	15	60	WWF: BEST OF WRESTLEMANIA I-XIV ◇ World Wrestling Federation Home Video 214	14 95
19	18	7	NITRO GIRLS SWIMSUIT SHDDT Turner Home Entertainment 97175	14 95
20	RE-ENTRY		MLB: ALL CENTURY TEAM USA Home Entertainment 41943	19.95

HEALTH AND FITNESS™

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE / Program Supplier, Catalog Number	Suggested List Price
			◄ NO. 1 ►	
1	1	57	BILLY BLANKS: TAE-BD WDRKDUT Ventura Distribution TB2274	39 95
2	2	49	CRUNCH: TAE BDXING WDRKDUTS Anchor Say Entertainment 10813	14 98
3	3	30	BILLY BLANKS: TAE-BO WORKOUT ADVANCED/TAE-BO LIVE Ventura Distribution TB2271	29 95
4	4	36	DENISE AUSTIN: POWER KICKBDXING Parade Video 832	14 98
5	6	4	KATHY SMITH: LATIN RHYTHM WORKOUT Sony Music Entertainment 51594	14 98
6	5	5	THE CRUNCH: FAT BLASTER GOES LATIN Anchor Say Entertainment 10973	9 99
7	8	64	TDTAL YOGA Living Arts 1080	9 98
8	7	276	YOGA JOURNAL'S YOGA PRACTICE FOR BEGINNERS Living Arts 1088	14 98
9	9	40	DENISE AUSTIN: SIZZLER Parade Video 909	12 98
10	12	24	BILLY BLANKS: CRUNCH MASTER BLASTER Anchor Bay Entertainment SV10885	9 98
11	10	70	DENISE AUSTIN: FAT BURNING BLAST Parade Video 1933	12 99
12	11	5	THE CRUNCH: BOOT CAMP TRAINING Anchor Say Entertainment 10974	9 99
13	13	26	DENISE AUSTIN'S BDUNCE BACK AFTER BABY Parade Video 963	14 98
14	15	34	DENISE AUSTIN: HIT THE SPOT (ABS) Parade Video 183	9 98
15	17	42	KATHY SMITH'S KICKBDXING WDRKDUT Sony Music Entertainment 51570	14 98
16	20	58	ABS AND BUNS: 2-PACK UAV Entertainment 60115	9 95
17	16	4	ATKINS' ANSWER: WEIGHT LOSS FOR LIFE Ventura Distribution 0003	39 95
18	14	61	YOGA FDR BEGINNERS: ABS Living Arts 1188	9 98
19	RE-ENTRY		KATHY SMITH: TIMESAVER-CARDIO FAT BURNER Sony Music Entertainment 51564	14 98
20	NEW ▶		WEIGHT LDSS-YOGA Fast Forward Video 21	9 95

◆IRMA gold certification for sale of 125,000 units or a dollar volume of $9 million at retail for theatrically released programs, 25,000 units and $1 million at suggested retail for nontheatrical titles ◇IRMA platinum certification for sale of 250,000 units or a dollar volume of $18 million at retail for theatrically released programs, or 50,000 units or $2 million at suggested retail for nontheatrical titles ©2000, Billboard/BPI Communications and VideoScan Inc

RATES & INFORMATION

- **SERVICE & RESOURCES:** $160 per inch/per week, 4 weeks minimum
- **MUSIC INDUSTRY HELP WANTED:** $160 per inch/per week
- **BOX REPLY SERVICE:** $30
- **REAL ESTATE:** $80/c.i/wk

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Update

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Feb. 10-13, **12th Annual International Folk Alliance Conference,** Cleveland Convention Center, Cleveland. 202-835-3655.

Feb. 13, **San Francisco Grammy Nominee Celebration,** presented by the San Francisco chapter of the National Academy of Recording Arts and Sciences, Spectrum Gallery, San Francisco. 415-749-0779.

Feb. 14-15, **Conference On Digital Distribution Of Music,** Hotel Inter-Continental, Los Angeles. 212-352-3220, ext. 224.

Feb. 16, **"New Avenues To Marketing Music—New Writers, Artists, And Catalog,"** presented by the Assn. of Independent Music Publishers, Dillon's, New York. 212-758-6157.

Feb. 17, **"The Horizon Project And Beyond,"** presented by BMI for the Los Angeles Assn. of Independent Music Publishers, the Sofitel Ma Maison Hotel, Los Angeles. 818-842-6257.

Feb. 21, **10th Annual MusiCares Person Of The Year Tribute,** Los Angeles. 310-201-8816.

Feb. 22, **Songwriter Open Mic,** presented by the Songwriters' Hall of Fame and One Vision, Makor, New York. 212-957-9230.

Feb. 22-24, **Mobile Beat DJ Show And Conference,** Tropicana Hotel, Las Vegas. 716-385-9920.

Feb. 23, **2000 Grammy Awards,** Staples Center, Los Angeles. 310-201-8816.

Feb. 25-27, **Building A Songwriting Career—Memphis Style,** presented by the Songwriters Guild Foundation in association with the Songwriters Guild of America, Heartbreak Hotel, Memphis. 615-329-1782.

Feb. 26, **How To Start And Run Your Own Record Label,** New Yorker Hotel, New York. 212-688-3504.

Feb. 27-March 2, **NARM Convention And Trade Show,** presented by the National Assn. of Recording Merchandisers, Marriott Rivercenter and Marriott Riverwalk, San Antonio. 856-596-2221.

MARCH

March 1, **Marketing An Artist,** ASCAP, New York. 212-512-1427.

March 6-8, **DJ Expo West,** presented by DJ Times, Cathedral Hill Hotel, San Francisco. 516-767-2500.

APRIL

April 7, **Ninth Annual Music Video Production Assn. Awards,** Directors Guild of America, Los Angeles. 323-469-9445.

April 8, **California Music Awards,** Bill Graham Civic Auditorium, San Francisco. 415-864-2333.

April 13, **13th Annual Kahlua Boston Music Awards,** Orpheum Theater, Boston. 617-357-6997.

April 13-15, **NEMO Music Showcase And Conference,** Swissôtel, Boston. 617-357-6997.

April 25-27, **Billboard Latin Music Conference And Awards,** Sheraton Biscayne Bay, Miami. 212-536-5002.

GOOD WORKS

BABY CARE: Pianist **Robin Spielberg** has teamed up with North Star Music to benefit the March of Dimes. One dollar from each copy sold online of Spielberg's lullaby collection, "Beautiful Dreamer," will be donated to the charity. CD and cassette versions are available at northstarmusic.com and robinspielberg.com. The album will be released nationally this spring. Contact: **Ginny Shea** at 888-693-6334.

DRESS UP AND FIGHT: On Feb. 26, the Kristen Ann Carr Fund's seventh annual Winter Semi-Formal in New York will raise money for the fight against sarcoma, a form of cancer that usually strikes children and young adults. Sponsors include **Bruce Springsteen, Elton John, Shania Twain,** MTV Networks, Sony Music Entertainment, and Mercury Nashville Records. There will also be a silent auction offering such items as a 1952 Springsteen-autographed guitar, two front-row tickets to a Springsteen concert, and lithographs autographed by **Carlos Santana, Billy Joel,** and **Sarah McLachlan.** Contact: **Jim Flammia** at 718-522-7171.

LIFELINES

DEATHS

Joe Dan Petty, 52, in a private plane crash, Jan. 8 in Macon, Ga. Petty was a roadie for the Allman Brothers Band. He performed with Allman Brothers guitarist Dickey Betts in the Jokers, a Sarasota, Fla.-based group. Petty also founded and played bass for Grinder Switch, which recorded for both Atlantic and Capricorn during the 1970s. He later toured throughout the Southeast with the regional band the Lifters. Petty is survived by his wife, two sons, and mother. The family requests that donations be made to the Joe Dan Petty Memorial Fund, 304 Pierce Ave., Macon, Ga. 31205. Donations will benefit Macon's Methodist Home for Children and Youth.

Jack "The Rapper" Gibson, 79, of prostate cancer, Jan. 30 in Las Vegas. Gibson launched the trade magazine Jack the Rapper in 1976. It was the first trade targeted to the black radio and black music industries. Gibson was also a radio personality and record label executive. He is survived by his wife, a daughter, and a son. Services will be held Feb. 7 in Las Vegas.

MUSIC'S ON CALL

(Continued from page 43)

MMD is based on the EMDLB music distribution system, co-developed by Matsushita Electric Industrial Co., Universal Music Group, Bertelsmann Music Group, and AT&T. Air Media also plans to make the service available to users of W-CDMA mobile phones in the future.

In December, Sanyo Electric, Hitachi, and Fujitsu announced a technology standard for mobile phone music downloads called *keitai de myujikku* (music on your mobile). The standard is based on UDAC-MB, a general-content protection technology developed by the three companies.

As with the MMD device, users of the music on your mobile service will be able to play back downloaded music through portable audio players or home stereos. Users will also be able to play back downloaded music during phone conversations as background music, receive calls while listening to music, and read lyrics displayed on the device's tiny screen.

A launch date for the "music on your mobile" service is to be announced. The developers of the standard have yet to hook up with any of Japan's mobile phone networks. A Sanyo spokesman says the launch should take place sometime this year.

IFPI'S PLATINUM EUROPE AWARDS

(Continued from page 43)

era at the moment is a classic example of how we're trying to crystallize that timing. America doesn't do it well with European artists."

The IFPI honor roll for 1999 also held places for three American women who in Europe matched or bettered sales in their home country.

Whitney Houston's "My Love Is Your Love" (Arista) raced to triple-platinum in Europe during the year, equaling its U.S. certification; Macy Gray, whose top market worldwide is the U.K., achieved her first Platinum Europe certification for 1 million sales of "On How Life Is" (Epic); and Tina Turner tasted two flavors of success, moving to double-platinum with 1996's "Wildest Dreams" (Parlophone) and hitting single platinum within weeks of the European release of the follow-up, "Twenty Four Seven," which was released in the U.S. on Feb.1.

One of the U.S. success stories of 1999 notably absent from the IFPI statistics will soon make its presence felt. Santana's "Supernatural" (Arista) was at 5 million U.S. sales by year's end, and at press time the album was just closing in on its first Platinum Europe award, according to Silver. "We always said [of 'Supernatural'], Europe will fall come January 2000 because of the availability of the artist. He just did shows in the U.K., France, and Germany, and he's also been in Italy and Spain with a lot of promotional activity. Now all the barriers are down, and we're on course for millions."

The Platinum Europe Awards ceremony, meanwhile, is on course for a July date in Brussels. "It's held there for a reason and certainly helps the industry make its mark with the politicians of Brussels," Russell says. "It's good to have artists recording in Italian or German up there with the Celine Dions and Elton Johns of this world."

Adds Russell, "What the Platinum Awards does is take artists from countries other than the U.K. or North America and say, 'This sold a million' and raise their profile."

Classic Hits Format Proves A Survivor

Comeback Is In Response To Harder-Rocking Outlets

This story was prepared by Airplay Monitor's Marc Schiffman with Sean Ross.

Several years after much of the industry flippantly dismissed KCBS-FM (Arrow 93) Los Angeles and its many imitators as a flash in the pan, the classic hits format is clearly showing signs of a comeback.

Other formats, such as R&B oldies and "classic rock that really rocks," have gotten the publicity, but the past few months have seen a slew of new sign-ons, ranging from outright classic hits outlets WLOL Minneapolis, WROR Boston, and the returning WGFX Nashville to rock ACs like WGRX Baltimore to hot ACs with strong '70s and '80s rock leanings, along the lines of WLCE Philadelphia, WWWW Detroit, WZPT Pittsburgh, and some of the Clear Channel "Mix" stations.

While the three genres differ significantly—as programmers in all camps point out—they each have a common grounding in the same female-friendly '70s pop/rock that was a key sound for Arrow 93. In that regard, they all have some potential to affect classic rock and softer heritage rock outlets. And at least a few format observers see some long-standing classic rock stations as hav-

(Continued on next page)

Congress May Challenge Recent FCC Decisions

This story was prepared by Airplay Monitor's Frank Saxe.

NEW YORK—Now that the president's State of the Union speech is done, Congress returns to Washington. But unlike the days when the Telecommunications Act of 1996 was being debated, what is happening now inside the Beltway is having less of an impact on radio.

The second session of the 106th Congress will be brief and politically driven: Every House member is up for re-election in November, and, of course, this is a presidential election year.

For broadcast interests, a priority congressional issue will be low-power FM (LPFM). A measure approved by the Federal Communications Commission (FCC) Jan. 20 intends to open the airwaves to thousands of 10- and 100-watt stations (Billboard, Feb. 5).

"Low-power FM will be a big issue in Congress," says CBS lobbyist Martin Frank. "We're very troubled by the [FCC's] low-power decision."

The Radio Broadcasting Preservation Act, sponsored by Rep. Michael Oxley, R-Ohio—which would bar the FCC from moving forward with LPFM—was introduced last November and has been picking up speed in recent weeks. An Oxley spokeswoman says the bill has 52 co-sponsors.

Sen. Conrad Burns, R-Mont., who is chairman of the Senate Telecommunications Subcommittee, is "taken aback that the FCC has decided to take upon itself the legislative powers in approving low-power stations," according to spokesman Ben O'Connell. A bill blocking LPFM has not yet been introduced in the Senate, but O'Connell expects one to be filed soon.

Hearings are nearly assured in both houses, but as to whether a bill makes it to the president's desk, Frank says flatly, "Stay tuned."

Another mass-media item sure to upstage many will be Congress' response to an FCC decision issued Dec. 29—over the holidays, when most lawmakers are out of town. The decision declared religious programming noneducational and angered religious radio and TV owners, as well as plenty of conservatives in Washington. Hearings are likely in the Senate, while in the House a separate Oxley bill introduced Jan. 27 would restrict the FCC's ability to regulate religious-programmed stations. It already has 71 co-sponsors.

On Jan. 27, House Commerce chairman Tom Bliley, R-Va., threatened to introduce a House resolution urging the FCC to undo the decision if the commission does not reverse itself. "[FCC Chairman Bill] Kennard and the FCC must reverse this misguided action restricting religious speech immediately. If they don't do their job, Congress will do it for them," Bliley said.

A third issue that Congress will be keeping a close eye on is copyright protection legislation. Says CBS' Frank, "There's a ganglia of copyright issues surrounding the Internet. Our question is, How do we protect our content copyrights in an Internet world?"

Although hearings were conducted last year that threatened to radically restructure the FCC, it now appears the effort has run out of steam. "There's just nothing pushing it," says one congressional staffer.

Another Oxley bill, which would allow newspaper companies to own radio and TV stations, has a slightly greater chance of being acted upon.

With Sen. John McCain, R-Ariz., focusing on his presidential bid, the Senate Commerce Committee, which he chairs, has yet to even release a tentative schedule. One Senste staffer says that at this point the only sure bet is hearings on the AOL/Time Warner merger. Asked about the possibility of hearings on the CBS/Viacom merger, the staffer responded, "I doubt it."

newsline...

LPFM, MEET ASCAP & BMI. Low-power FM owners will be required to pay music-licensing fees, similar to commercial stations. However, those rates will be set by the federal copyright office, according to ASCAP director of radio licensing David Bander, who says, "If they do use music, they will clearly need some sort of licensing agreement." Under current guidelines, full-signal educational noncommercial stations pay ASCAP $231 a year, while noneducational noncommercial stations are charged $405 annually. The stations pay similar fees to BMI and SESAC.

KARMAZIN MIMICS RADIO TACTIC FOR TV. CBS CEO Mel Karmazin used radio duopolies to grow the Infinity group; now, he is reportedly considering doing the same in TV. The Wall Street Journal reports CBS is negotiating to buy the Chris-Craft TV group, which would give CBS-TV duopolies in seven of the top 10 TV markets. Meanwhile, Business Week magazine rates Karmazin as one of the top 25 managers in the country. "That sounds depressing; has the industry dropped that low?" he deadpans to the weekly. The magazine's editors say the radio division's rapid growth, the turnaround at the TV network, and the doubling of CBS' stock price could only have been topped by Karmazin's merger with Viacom, valued at $80 billion.

XM AND CITADEL ISSUE ADDITIONAL STOCK OFFERINGS. As it raises capital and gears up to launch its satellites, XM Satellite Radio will sell an additional 4 million shares of company stock. Based on a project price of $32 a share, the offering will raise $128 million. Once it is complete, Clear Channel and General Motors will both own 27% of XM.

Citadel is selling an additional 7.5 million shares of its stock, nearly a quarter of which will come from company insiders selling their stock options. Citadel says the more-than-$300 million it will raise will be used to pay down debt. Citadel will not receive any of the proceeds from the sale of shares by the selling stockholders.

Westwood One has announced a two-for-one stock split.

TEXAS-BASED BROADCASTER ACEN TO DEVELOP CHINESE RADIO. American Communications Enterprises has signed an agreement with Sino Marketing to develop programs for radio stations in mainland China. ACEN CEO Dain Schult says its target is both English and non-English speaking residents of China who are interested in U.S. music and entertainment. "The Chinese mainland provides a huge potential for those companies that have the foresight and ability to deliver their products and services during this window of opportunity," says Schult. Sino Marketing is also preparing to launch a Web portal to China, on which ACEN also plans to stream audio.

NEW MEDIA: THIS RADIO SUCKS. Vacuum cleaner maker Oreck, itself a big advertiser on radio, has developed a vacuum cleaner complete with a built-in radio. The new Oreck XL model comes with an FM radio in the handle, complete with headphones to ensure quality listening. "Now the task can be enjoyable," boasts Oreck in a press release. May we suggest listening to the Nitty Gritty Dirt Band?

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Adult Contemporary

T. WK	L. WK	2 WKS	WKS ON	TITLE / IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
				No. 1	
(1)	1	1	18	**I KNEW I LOVED YOU** COLUMBIA 79246 †	SAVAGE GAROEN 8 weeks at No. 1
2	2	2	16	**THAT'S THE WAY IT IS** 550 MUSIC ALBUM CUT/550-WORK †	CELINE DION
(3)	3	4	22	**AMAZED** BNA ALBUM CUT †	LONESTAR
4	4	3	40	**I WANT IT THAT WAY** JIVE ALBUM CUT †	BACKSTREET BOYS
5	5	5	24	**I DO (CHERISH YOU)** UNIVERSAL ALBUM CUT †	98 DEGREES
6	6	6	26	**MUSIC OF MY HEART** MIRAMAX 79245/EPIC †	'N SYNC & GLORIA ESTEFAN
(7)	11	12	7	**BACK AT ONE** MOTOWN 156601*/UNIVERSAL †	BRIAN MCKNIGHT
8	7	8	43	**YOU'LL BE IN MY HEART** WALT DISNEY 60002*/HOLLYWOOD †	PHIL COLLINS
9	8	7	34	**I COULD NOT ASK FOR MORE** LAVA ALBUM CUT/ATLANTIC †	EDWIN MCCAIN
(10)	12	14	8	**ANGELS** CAPITOL ALBUM CUT †	ROBBIE WILLIAMS
11	10	10	12	**STRANGERS LIKE ME** WALT DISNEY SOUNDTRACK CUT/HOLLYWOOD	PHIL COLLINS
12	9	9	28	**SHE'S ALL I EVER HAD** CZ 79259 †	RICKY MARTIN
13	14	13	41	**THE HAROEST THING** UNIVERSAL 156686 †	98 DEGREES
14	13	11	41	**I WILL REMEMBER YOU (LIVE)** ARISTA ALBUM CUT †	SARAH MCLACHLAN
15	17	17	109	**TRULY MADLY DEEPLY** COLUMBIA 78723 †	SAVAGE GAROEN
16	15	16	47	**KISS ME** SQUINT 79101/COLUMBIA †	SIXPENCE NONE THE RICHER
17	16	15	65	**ANGEL** WARNER SUNSET 13621/REPRISE †	SARAH MCLACHLAN
(18)	18	18	15	**SMOOTH** ARISTA 13718 †	SANTANA FEATURING ROB THOMAS
				AIRPOWER	
(19)	27	—	2	**SHOW ME THE MEANING OF BEING LONELY** JIVE ALBUM CUT †	BACKSTREET BOYS
(20)	19	19	13	**THERE SHE GOES** SQUINT/ELEKTRA ALBUM CUT/EEG †	SIXPENCE NONE THE RICHER
(21)	20	21	6	**I LEARNED FROM THE BEST** ARISTA ALBUM CUT †	WHITNEY HOUSTON
(22)	28	—	2	**BREATHE** WARNER BROS. ALBUM CUT †	FAITH HILL
(23)	21	23	20	**I NEED TO KNOW** COLUMBIA 79250 †	MARC ANTHONY
(24)	23	27	4	**WHEN THE HEARTACHE IS OVER** VIRGIN ALBUM CUT †	TINA TURNER
25	25	25	9	**I WANNA LOVE YOU FOREVER** COLUMBIA 79268 †	JESSICA SIMPSON

Adult Top 40

1	1	1	32	**No. 1** **SMOOTH** ARISTA 13718 †	SANTANA FEATURING ROB THOMAS 7 weeks at No. 1
2	2	2	16	**THEN THE MORNING COMES** INTERSCOPE ALBUM CUT †	SMASH MOUTH
3	3	3	28	**MEET VIRGINIA** AWARE ALBUM CUT/COLUMBIA †	TRAIN
(4)	4	4	17	**I KNEW I LOVED YOU** COLUMBIA 79246 †	SAVAGE GAROEN
5	5	6	34	**BLACK BALLOON** WARNER BROS. 16916 †	GOO GOO DOLLS
(6)	6	5	16	**HANGINAROUND** DGC ALBUM CUT/INTERSCOPE †	COUNTING CROWS
(7)	10	11	13	**I NEED TO KNOW** COLUMBIA 79250 †	MARC ANTHONY
8	9	10	19	**BRAND NEW DAY** A&M ALBUM CUT/INTERSCOPE †	STING
9	8	7	44	**OUT OF MY HEAD** HOLLYWOOD ALBUM CUT †	FASTBALL
10	7	8	18	**L.A. SONG** [illegible]/LAVA [illegible]/ATLANTIC †	BETH HART
(11)	14	15	13	**THAT'S THE WAY IT IS** 550 MUSIC ALBUM CUT/550-WORK †	CELINE DION
(12)	16	19	10	**TAKE A PICTURE** REPRISE 16889 †	FILTER
13	11	12	41	**SHE'S SO HIGH** COLUMBIA ALBUM CUT †	TAL BACHMAN
14	13	13	12	**THE GREAT BEYOND** WARNER BROS. SOUNDTRACK CUT †	R.E.M.
15	12	9	34	**SOMEDAY** LAVA [illegible]*/ATLANTIC †	SUGAR RAY
16	15	16	14	**LEARN TO FLY** ROSWELL ALBUM CUT/RCA †	FOO FIGHTERS
(17)	18	20	10	**EVERYTHING YOU WANT** RCA ALBUM CUT †	VERTICAL HORIZON
				AIRPOWER	
(18)	21	23	5	**NEVER LET YOU GO** ELEKTRA ALBUM CUT/EEG †	THIRD EYE BLIND
19	17	14	29	**STEAL MY SUNSHINE** WORK ALBUM & SOUNDTRACK CUT/550 WORK †	LEN
				AIRPOWER	
(20)	22	24	8	**FALLS APART** LAVA ALBUM CUT/ATLANTIC †	SUGAR RAY
21	23	21	25	**MAMBO NO. 5 (A LITTLE BIT OF...)** RCA [illegible]* †	LOU BEGA
(22)	28	34	6	**I TRY** EPIC ALBUM CUT †	MACY GRAY
(23)	31	33	4	**AMAZED** BNA ALBUM CUT †	LONESTAR
24	25	26	10	**THAT I WOULD BE GOOD (LIVE)** MAVERICK ALBUM CUT/REPRISE †	ALANIS MORISSETTE
(25)	29	28	5	**BLUE (DA BA DEE)** REPUBLIC [illegible]*/UNIVERSAL †	EIFFEL 65

Compiled from a national sample of airplay supplied by Broadcast Data Systems. Radio Track service. 75 adult contemporary stations and 81 adult top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. (—) This is showing an increase in detections over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will not receive a bullet, even if it registers an increase in detections. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. † Videoclip available.
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CLASSIC HITS FORMAT PROVES A SURVIVOR

(Continued from preceding page)

ing softened to classic hits, also affirming the continuing public demand for that music.

When KCBS launched its Arrow format in September '93, it was not—PD Tommy Edwards emphasizes—intended to be the case study in radio's tendency to oversaturate, then flee, a hot format. KCBS was targeted to a specific market situation—designed as a more-music, more-focused alternative to Howard Stern's home, KLSX.

But KCBS also came along when radio was finally ready to acknowledge the '70s on a large scale. "A number of stations wanted to copy it, thinking it was the proper format for every market," says Edwards. When those stations called and asked what he was doing, Edwards, despite his reluctance, told them, and they copied the format.

Consultants Fred Jacobs and Alex Demers both remember the Arrow format as too narrowly focused and too heavily vested in a 10-year span. Arrow stations also ended up being lumped in with '70s pop oldies stations that played bubblegum and disco.

The result, Demers believes, is that people drew back into a classic rock model that emphasized the rock. And even before the advent of "classic rock that really rocks," KCBS and its Arrow sisters KKRW Houston and WARW Washington, D.C., would reposition themselves as classic rock outlets.


DEMERS

While those evolutions, and the outright defections of other similar outlets, would make Arrow a poster child for fad formats to many industryites, Demers points out that "in the top 10 markets that Arrow was in, Arrow won." KLSX and WARW's traditional classic rock rivals found other formats. So did WYSP Philadelphia, allowing crosstown WMGK to broaden from its initial '70s oldies base.

And, ironically, it was the second go-round for classic hits even then. In the mid-'80s, Gary Guthrie-consulted stations like WZLX Boston and KSLX Phoenix launched with a broader, poppier lean but had long ago refocused by the time KCBS came along.

CLASSIC THAT'S REALLY POP

The broader, poppier lean meant that those mid-'80s outlets jettisoned a lot of acts that had been album rock staples in the '70s. As WCSX Detroit PD Ralph Cipolla puts it, "Billy Joel was a mainstream artist at rock radio [when album rock sister] WRIF had a 7 share in '81. Most of my air staff was at 'RIF. We have gold records from Billy Joel from then."

In fact, Cipolla says, "in Detroit, we look people in the eye and say, 'Led Zeppelin and Three Dog Night,' and they say, 'OK, what's your point? They're all classic rock.' I challenge someone who called themselves a classic rocker to deny [that] in their album collection they have Boston, Aerosmith, and Carole King's 'Tapestry.' If you're really honest, you don't make that distinction."

When WNRQ Nashville launched "classic rock that really rocks" against WGFX, then Arrow 104.5, it was able to reposition WGFX's James Taylor oldies as a negative. But by forcing so many classic rock and classic hits stations to harden, or face a harder classic rocker themselves, "classic rock that really rocks" helped re-fire a demand for softer '70s pop rock.

Jacobs Media's Bill Jacobs doesn't see a wholesale classic hits revolution but admits, "One piece of conjecture is, as some of these classic rock stations hardened with AC/DC and Guns N' Roses," the opportunity was created.


KRYSZ

Says Cromwell VP of programming Brian Krysz, whose Nashville stations compete with WNRQ and WGFX, "They've tested the music or a good portion of the music." And he predicts that, just like crosstown WGFX's switch back to classic hits, "you'll see a lot of 'Jammin' oldies' stations going away and maybe going back to this."

MY NAME IS NOT ALICE

Krysz, incidentally, regards the new classic rock-based hot ACs as a related phenomenon. "You'll also see an expanded playlist to include more of the '80s, since we're in the new millennium, and that makes sense, giving it a broader playlist and a longer shelf life," he says.

But Demers, who works with WMGK and WCSX, calls WLCE and WWWW "a different monster." And Cipolla points out that WWWW plays Hootie & the Blowfish, Guns N' Roses, and Whitesnake. "I don't know how to characterize it," he says. "It is as vast and varied and divergent as anything."

In any given hour, perhaps half of the songs Alice plays "are songs I do or would play," Cipolla adds. But the rest of the songs are completely off his radar screen. "They're either exactly on point with us or 'not in a million years.'" And he draws a parallel from that to a mainstream oldies station that will play the Beatles, an artist appropriate for WCSX, and then the Platters.

And Jacobs, who believes that the new hot ACs "still have something to prove" over the long haul, also says, "I hesitate to call it classic hits. It's part classic hits and part '90s hits."

Demers notes that the average year of music on WMGK is 1975 or 1976. He puts stations like WROR Boston, WLOL Detroit, WZGC Atlanta, and WARW Washington, D.C., in that group, while the Detroit and Philadelphia Alices "tend to center [on] early to mid-'80s."

PDs of the new classic hits-based hot ACs are quick to point out the differences, too. The presentation is more top 40. PD Kurt Johnson calls WLCE "the opposite of Arrow. We are in your face, very fun. The presentation is very top 40. We have high-profile jocks, major contesting."

He also calls WMGK "an AC station with album rock formatics." (Both WMGK PD Dan Michaels and KCBS' Edwards note that their stations have evolved to a considerably more personality-driven format.)

Gender composition also separates the classic hits outlets and the adult top 40s derived from them. While Dan Michaels points out that WMGK has a 50-50 male/female split, Johnson characterizes the Alice draw as women 25-54, focusing on women in their 30s.

Towns like Philadelphia and Detroit may be big enough to support both types of stations. Both markets have a history of multiple rock outlets. And musically, WLCE will continue stretching into the '90s and into recurrents, while WMGK "can't really move over to the '80s/'90s base without violating expectation," says Johnson. Together that means enough music and listeners for everyone.

SOME CLASSIC ROCKERS SOFTEN

The other, less-documented story, Demers says, is the number of classic rock outlets that have evolved to a more classic hits position while maintaining their classic rock imaging. "A lot of stations have maintained the classic rock imagery but have made a dramatic shift from the traditional Pink Floyd/Led Zeppelin model to the Elton John/Fleetwood Mac/Beatles model," he says.

"If you take a station like WCSX, everything about it is classic rock, until you listen to it," Demers says. "Everything they're playing was a part of the station history," and that's the key to classic hits. While classic rock has forgotten much of the '70s album rock story, classic hits can embrace it. "The variety issue is the point of difference over a lot of classic rock stations. One of the real nice things about classic hits is its ability to bridge variety," Demers says.


CIPOLLA

WCSX's Cipolla adds, "We've been on the air for 14 years, and the station has always evolved to stay in touch with the market. There was a time when we played 35 Led Zeppelin songs and were dependent on an album orientation, [but] the audience is growing up, and that's the biggest factor that I see." Cipolla's thirtysomething listeners don't want the same thing they did when there were 26. " 'CSX [has] evolved with the taste of our audience."

Still, Cipolla says not to look for a nationwide trend. "Just like 'RIF doesn't sound like [album rockers] WYSP [Philadelphia] and KLOS [Los Angeles], it's just as crazy to say every classic rock [outlet] should sound like this."

THE MODERN AGE • BY JILL PESSELNICK

Dogs may be known as man's best friend, but it's a rare pooch that can propel a local Detroit band onto the national airwaves. It was a Boston terrier named Chewy who inspired the Suicide Machines' bassist Royce Nunley to write "Sometimes I Don't Mind." The track is No. 31 on this issue's Modern Rock Tracks chart.

"Royce's dog got super sick," says lead singer Jason Navarro. "He waa pooping and puking everywhere and couldn't control his bodily fluids. Royce started singing this silly song to him. We didn't expect it to be a single. It's always a shocker when I hear it on the radio. I don't know if people who get their songs on the radio ever get used to it."

The terrier is also heard at the end of "Sometimes" and appears on the single's cover. "Royce's fiancée got a tape recorder and got Chewy to bark into it," Navarro explains.



'We try to take bits and pieces of everything in life and put it together in our songs'

—Jason Navarro, Suicide Machines

"We try to take bits and pieces of everything in life and put it together in our songs," he says. "We write songs that make people laugh and make people think. You have to have some happy songs—none of us is depressed all the time."

At 3:14, "Sometimes" is the longest track on the Suicide Machines' self-titled album, their third for Hollywood Records. "We have short attention spans. We think we can say what needs to be said in a short amount of time. On this record, the songs are actually a bit longer. When we were recording, we were like, 'Whoa, these songs are over two minutes.' "

The Suicide Machines' mix of pop, rock, punk, and ska sounds makes it difficult to brand the group. "A lot of bands get away with making the same record twice, three times, four times. We are trying to make each record a little different," Navarro says.

SITES+SOUNDS

(Continued from page 54)

Bigwords.com is a privately held company headquartered in San Francisco with funding from 21st Century Internet Venture Partners and Geocapital Partners. It has other partnerships with MP3.com, MTV Online, Den.net, and United Airlines.

With Snowball.com, Riffage will provide digital music entertainment for the company's popular network of sites, including ChickClick.com, a site aimed at girls and young women; IGN.com, an online entertainment destination for men; InsideGuide.com, a network of independent, student-directed university guides; and PowerStudents.com, an online resource for information on the student experience.

Mark Jung, Snowball.com president/CEO, says, "We have 4.8 million unique visitors per month and over 3 million registered users, and in December, MediaMetrix ranked Snowball.com the 32nd most-visited Web property. Riffage.com should be fully integrated with our networks by the end of March."

Riffage's third alliance givea DoughNET.com members access to Riffage.com through the site's home page to play digital music downloads and purchase merchandise without a credit card. Investors in the privately held company include the Mayfield Fund, Labrador Ventures, and Mavron.

"We're very excited to provide our members with the ability to purchase a unique selection of music, including recording artists and labels they can't find anywhere else, from Riffage.com," says **Ginger Thomson**, DoughNET Inc. CEO.

DoughNET.com had what Thomson calls a "soft launch" last June. With parental approval and a per-transaction budget cap for kids up to age 18, DoughNET.com transactions are debited from members' bank accounts, enabling them to earn interest on savings, participate in E-commerce, and donate to nonprofits.

"Our service integrates over 75 retailers, including CDnow and MP3, nonprofit organizations, and bank partners," says Thomson.

Riffage has been integrated on the DoughNET.com site, and a joint marketing campaign is planned for the second quarter that will involve CDnow and MP3. "We hope to have more than 150,000 teen subscribers by year-end," Thomson says.

In addition to the potential benefits from its three new partnerships and its 15% commission on each band song sale, Wirt says Riffage is getting revenue from advertisers, including ZDNet (Ziff Davis), Burly Bear Cable TV Network, Talkcity.com, Musicmatch.com, Boo.com, and Motorola pagers. The company secured first-round funding from the Mayfield Fund and Bertelsmann Ventures.

Riffage's active board members are **Michael Weinstein**, a prominent radio executive formerly with Granum Communications and New City Communications; **Jan Henric Beuttner**, a founding partner of Bertelsmann Ventures and first GM of AOL Germany; **Sandy Climan**, president of Entertainment Media Ventures, formerly with Univeraal Studios and Creative Artists Management; and **Michael Levinthal**, a Mayfield Fund general partner.

Billboard® FEBRUARY 12, 2000

Mainstream Rock Tracks™

LAST WK.	1 WK	2 WKS.	WKS. ON	TRACK TITLE / ALBUM TITLE (IF ANY)	ARTIST / IMPRINT/PROMOTION LABEL
				No. 1	
1	1	1	11	**NO LEAF CLOVER** S&M — 4 weeks at No. 1	METALLICA ELEKTRA/EEG †
2	2	2	23	**HIGHER** HUMAN CLAY	CREED WIND-UP †
3	3	3	20	**LEARN TO FLY** THERE IS NOTHING LEFT TO LOSE	FOO FIGHTERS ROSWELL/RCA †
4	4	4	15	**TAKE A PICTURE** TITLE OF RECORD	FILTER REPRISE †
(5)	7	9	6	**WHAT IF** HUMAN CLAY & "SCREAM 3" SOUNDTRACK	CREED WIND-UP †
(6)	13	19	3	**OTHERSIDE** CALIFORNICATION	RED HOT CHILI PEPPERS WARNER BROS. †
(7)	10	12	8	**ONLY GOO KNOWS WHY** DEVIL WITHOUT A CAUSE	KID ROCK TOP DOG/LAVA/ATLANTIC †
8	5	5	21	**THE CHEMICALS BETWEEN US** THE SCIENCE OF THINGS	BUSH TRAUMA †
(9)	8	8	13	**VOODOO** GODSMACK	GODSMACK REPUBLIC/UNIVERSAL †
10	9	7	14	**FALLING AWAY FROM ME** ISSUES	KORN IMMORTAL/EPIC †
11	6	6	11	**BREADLINE** RISK	MEGADETH CAPITOL
12	11	10	18	**RE-ARRANGED** SIGNIFICANT OTHER	LIMP BIZKIT FLIP/INTERSCOPE †
(13)	15	13	18	**GUERRILLA RADIO** THE BATTLE OF LOS ANGELES	RAGE AGAINST THE MACHINE EPIC †
14	12	11	21	**PUT YOUR LIGHTS ON** SUPERNATURAL	SANTANA FEATURING EVERLAST ARISTA †
15	14	14	7	**THE EVERLASTING GAZE** MACHINA/THE MACHINES OF GOD	THE SMASHING PUMPKINS VIRGIN
16	17	17	41	**KEEP AWAY** GODSMACK	GODSMACK REPUBLIC/UNIVERSAL †
(17)	19	18	7	**HEAVEN & HOT RODS** NO. 4	STONE TEMPLE PILOTS ATLANTIC
18	16	16	28	**MUOSHOVEL** DYSFUNCTION	STAIND FLIP/ELEKTRA/EEG †
(19)	21	28	3	**WAS** LIVE ON	KENNY WAYNE SHEPHERD BAND GIANT/REPRISE
				AIRPOWER	
(20)	26	—	2	**KRYPTONITE** THE BETTER LIFE	3 DOORS DOWN REPUBLIC/UNIVERSAL
21	18	15	24	**THE DOLPHIN'S CRY** THE DISTANCE TO HERE	LIVE RADIOACTIVE/MCA †
(22)	20	20	9	**NOBODY'S REAL** TONIGHT THE STARS REVOLT!	POWERMAN 5000 DREAMWORKS †
(23)	23	40	3	**WEAPON AND THE WOUND** DAYS OF THE NEW	DAYS OF THE NEW OUTPOST/INTERSCOPE
24	22	21	11	**PARDON ME** MAKE YOURSELF	INCUBUS IMMORTAL/EPIC †
(25)	24	24	10	**OPEN YOUR EYES** PROUD LIKE A GOD	GUANO APES RCA †
(26)	30	—	2	**DAY AFTER DAY** EUPHORIA	OEF LEPPARO MERCURY/IDJMG
(27)	28	27	7	**INTO THE VOID** THE FRAGILE	NINE INCH NAILS NOTHING/INTERSCOPE †
(28)	33	38	3	**LETTING THE CABLES SLEEP** THE SCIENCE OF THINGS	BUSH TRAUMA †
29	25	23	9	**LIFE JACKET** JUMP START	SIMON SAYS HOLLYWOOD
(30)	NEW ▶		1	**STACKED ACTORS** THERE IS NOTHING LEFT TO LOSE	FOO FIGHTERS ROSWELL/RCA
(31)	35	—	2	**36-22-36** XXX	ZZ TOP RCA
32	29	26	12	**PREACHER MAN** EDGE OF FOREVER	LYNYRO SKYNYRO CMC INTERNATIONAL
33	27	22	18	**IN 2 DEEP** LIVE ON	KENNY WAYNE SHEPHERD BAND GIANT/REPRISE
(34)	37	36	5	**WAIT AND BLEED** SLIPKNOT & "SCREAM 3" SOUNDTRACK	SLIPKNOT I AM/ROADRUNNER †
35	31	31	19	**PUSH IT** WISCONSIN DEATH TRIP	STATIC-X WARNER BROS. †
(36)	NEW ▶		1	**RUN TO THE WATER** THE DISTANCE TO HERE	LIVE RADIOACTIVE/MCA
37	39	33	8	**THE GREAT BEYOND** "MAN ON THE MOON" SOUNDTRACK	R.E.M. WARNER BROS. †
38	32	30	20	**DOWN** NO. 4	STONE TEMPLE PILOTS ATLANTIC †
(39)	NEW ▶		1	**IS ANYBODY HOME?** HAPPINESS...IS NOT A FISH THAT YOU CAN CATCH	OUR LADY PEACE COLUMBIA †
(40)	NEW ▶		1	**HOME** DYSFUNCTION	STAIND FLIP/ELEKTRA/EEG

Billboard® FEBRUARY 12, 2000

Modern Rock Tracks™

LAST WK.	1 WK	2 WKS	WKS ON	TRACK TITLE / ALBUM TITLE (IF ANY)	ARTIST / IMPRINT/PROMOTION LABEL
				No. 1	
1	1	1	18	**ALL THE SMALL THINGS** ENEMA OF THE STATE — 8 weeks at No. 1	BLINK-182 MCA †
(2)	4	11	7	**OTHERSIDE** CALIFORNICATION	RED HOT CHILI PEPPERS WARNER BROS. †
3	2	2	19	**RE-ARRANGED** SIGNIFICANT OTHER	LIMP BIZKIT FLIP/INTERSCOPE †
4	3	3	18	**TAKE A PICTURE** TITLE OF RECORD	FILTER REPRISE †
(5)	8	12	7	**NEVER LET YOU GO** BLUE	THIRO EYE BLIND ELEKTRA/EEG †
6	5	4	8	**THE EVERLASTING GAZE** MACHINA/THE MACHINES OF GOO	THE SMASHING PUMPKINS VIRGIN
7	6	9	19	**LITTLE BLACK BACKPACK** NASTY LITTLE THOUGHTS	STROKE 9 CHERRY/UNIVERSAL †
8	7	7	14	**FALLING AWAY FROM ME** ISSUES	KORN IMMORTAL/EPIC †
9	9	5	20	**LEARN TO FLY** THERE IS NOTHING LEFT TO LOSE	FOO FIGHTERS ROSWELL/RCA †
10	10	8	18	**GUERRILLA RAOIO** THE BATTLE OF LOS ANGELES	RAGE AGAINST THE MACHINE EPIC †
(11)	14	20	4	**LETTING THE CABLES SLEEP** THE SCIENCE OF THINGS	BUSH TRAUMA †
12	11	6	21	**THE CHEMICALS BETWEEN US** THE SCIENCE OF THINGS	BUSH TRAUMA †
13	12	10	23	**HIGHER** HUMAN CLAY	CREED WIND-UP †
(14)	16	15	11	**EVERYTHING YOU WANT** EVERYTHING YOU WANT	VERTICAL HORIZON RCA †
15	13	13	11	**INTO THE VOIO** THE FRAGILE	NINE INCH NAILS NOTHING/INTERSCOPE †
(16)	19	18	9	**MISERABLE** A PLACE IN THE SUN	LIT RCA †
(17)	17	16	14	**PARDON ME** MAKE YOURSELF	INCUBUS IMMORTAL/EPIC †
				AIRPOWER	
(18)	38	—	2	**EX-GIRLFRIEND** RETURN OF SATURN	NO DOUBT INTERSCOPE
				AIRPOWER	
(19)	21	27	3	**GO LET IT OUT** STANDING ON THE SHOULDER OF GIANTS	OASIS EPIC †
20	18	19	8	**ONLY GOO KNOWS WHY** DEVIL WITHOUT A CAUSE	KID ROCK TOP DOG/LAVA/ATLANTIC †
(21)	33	—	2	**MAYBE SOMEDAY** BLOODFLOWERS	THE CURE ELEKTRA/EEG
(22)	20	24	4	**WHAT IF** HUMAN CLAY & "SCREAM 3" SOUNDTRACK	CREED WIND-UP †
23	15	14	13	**THE GREAT BEYOND** "MAN ON THE MOON" SOUNDTRACK	R.E.M. WARNER BROS. †
24	22	22	10	**NO LEAF CLOVER** S & M	METALLICA ELEKTRA/EEG †
25	23	26	9	**NOBODY'S REAL** TONIGHT THE STARS REVOLT!	POWERMAN 5000 DREAMWORKS †
(26)	27	29	4	**STOP THE ROCK** GETTIN' HIGH ON YOUR OWN SUPPLY	APOLLO FOUR FORTY 550 MUSIC/550-WORK †
27	24	17	24	**THE OOLPHIN'S CRY** THE DISTANCE TO HERE	LIVE RADIOACTIVE/MCA †
28	25	21	24	**MUOSHOVEL** DYSFUNCTION	STAIND FLIP/ELEKTRA/EEG †
(29)	28	30	4	**NATURAL BLUES** PLAY	MOBY V2 †
(30)	30	—	7	**IS ANYBOOY HOME?** HAPPINESS...IS NOT A FISH THAT YOU CAN CATCH	OUR LAOY PEACE COLUMBIA †
(31)	32	34	3	**SOMETIMES I DON'T MINO** THE SUICIDE MACHINES	THE SUICIDE MACHINES HOLLYWOOD †
(32)	NEW ▶		1	**RUN TO THE WATER** THE DISTANCE TO HERE	LIVE RADIOACTIVE/MCA
(33)	35	40	3	**FLOWING** SOUNDSYSTEM	311 CAPRICORN/ADJMG
34	26	23	21	**AROUNO THE WORLO** CALIFORNICATION	RED HOT CHILI PEPPERS WARNER BROS. †
(35)	NEW ▶		1	**STACKEO ACTORS** THERE IS NOTHING LEFT TO LOSE	FOO FIGHTERS ROSWELL/RCA
36	29	28	18	**HANGINAROUNO** THIS DESERT LIFE	COUNTING CROWS DGC/INTERSCOPE †
37	34	31	6	**CRUSHEO** "END OF DAYS" SOUNDTRACK	LIMP BIZKIT GEFFEN/INTERSCOPE
38	37	33	20	**PUT YOUR LIGHTS ON** SUPERNATURAL	SANTANA FEATURING EVERLAST ARISTA †
39	39	35	18	**THEN THE MORNING COMES** ASTRO LOUNGE	SMASH MOUTH INTERSCOPE †
40	36	32	7	**HEAVEN & HOT ROOS** NO. 4	STONE TEMPLE PILOTS ATLANTIC

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 103 mainstream rock stations and 66 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. ◯ Tracks showing an increase in detections over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will not receive a bullet, even if it registers an increase in detections. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. † Videoclip availability. © 2000 Billboard/BPI Communications.

Top 40 Tracks™

LAST WK.	THIS WK.	WKS. ON CHART	TRACK TITLE / IMPRINT/PROMOTION LABEL	ARTIST
	No. 1		3 weeks at No. 1	
1	1	12	**WHAT A GIRL WANTS** RCA	CHRISTINA AGUILERA
2	2	17	**I KNEW I LOVED YOU** COLUMBIA	SAVAGE GARDEN
3	4	11	**BLUE (DA BA DEE)** REPUBLIC/UNIVERSAL	EIFFEL 65
4	3	3	**SMOOTH** ARISTA	SANTANA FEATURING ROB THOMAS
5	7	10	**SHOW ME THE MEANING OF BEING LONELY** JIVE	BACKSTREET BOYS
6	9	9	**THAT'S THE WAY IT IS** 550 MUSIC/550 MUSIC	CELINE DION
7	6	6	**BRING IT ALL TO ME** TRACK MASTERS/COLUMBIA	BLAQUE
8	5	5	**BACK AT ONE** MCTWIN	BRIAN MCKNIGHT
9	11	16	**BYE BYE BYE** JIVE	'N SYNC
10	8	7	**THEN THE MORNING COMES** INTERSCOPE	SMASH MOUTH
11	10	8	**I NEED TO KNOW** COLUMBIA	MARC ANTHONY
12	12	11	**MY LOVE IS YOUR LOVE** ARISTA	WHITNEY HOUSTON
13	13	12	**MEET VIRGINIA** ANIMAL/COLUMBIA	TRAIN
14	18	25	**NEVER LET YOU GO** ELEKTRA/EEG	THIRD EYE BLIND
15	20	23	**FALLS APART** LAVA/ATLANTIC	SUGAR RAY
16	17	21	**TAKE A PICTURE** REPRISE	FILTER
17	24	28	**ALL THE SMALL THINGS** MCA	BLINK-182
18	23	29	**SAY MY NAME** COLUMBIA	DESTINY'S CHILD
19	14	15	**BLACK BALLOON** WARNER BROS.	GOO GOO DOLLS
20	25	34	**AMAZED** BNA	LONESTAR
21	28	36	**3**	
22	21	22	**IT FEELS SO GOOD** FARM CLUB/REPUBLIC/UNIVERSAL	SONIQUE
23	19	13	**SEXUAL (LI DA DI)** TOMMY BOY	AMBER
24	26	32	**HANGIN'** DGC/INTERSCOPE	COUNTING CROWS
25	15	19	**FROM THE BOTTOM OF MY BROKEN HEART** JIVE	BRITNEY SPEARS
26	16	14	**WAITING FOR TONIGHT** WORK/550-WORK	JENNIFER LOPEZ
27	30	35	**I WANNA LOVE YOU FOREVER** COLUMBIA	JESSICA SIMPSON
28	35	4	**EVERYTHING YOU WANT** RCA	VERTICAL HORIZON
29	29	26	**MARIA MARIA** ARISTA	SANTANA FEATURING THE PRODUCT G&B
30	27	24	**LEARN TO FLY** ROSWELL/RCA	FOO FIGHTERS
31	22	11	**RHYTHM DIVINE** INTERSCOPE	ENRIQUE IGLESIAS
32	34	38	**THANK GOD I FOUND YOU** COLUMBIA	MARIAH CAREY FEATURING JOE & 98 DEGREES
33	32	33	**GOT YOUR MONEY** ELEKTRA/EEG	DC DIRTY BASTARD FEATURING KELIS
34	31	27	**DEAR LIE** LAFACE/ARISTA	TLC
35	33	31	**MAMBO NO. 5 (A LITTLE BIT OF...)** RCA	LOU BEGA
36	NEW ▶	1	**I TRY** EPIC	MACY GRAY
37	38	31	**TRICKY, TRICKY** RCA	LOU BEGA
38	NEW ▶	1	**RACE THAT THANG UP** CASH MONEY/UNIVERSAL	JUVENILE FEATURING MANNIE FRESH & LIL' WAYNE
39	NEW ▶	1	**AMERICAN PIE** MAVERICK/WARNER BROS.	MADONNA
40	NEW ▶	1	**GET IT ON TONITE** DEF SOUL/IDJMG	MONTELL JORDAN
41	40	2	**STAY THE NIGHT** M.J.	IMX

Compiled from a national sample of airplay of Mainstream Top 40, Rhythmic Top 40 and Adult Top 40 stations supplied by Broadcast Data Systems' Radio Track service. 2:32p top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs are ranked by Audience Impressions. ◯ Tracks showing an increase in Audience over the previous week. A record which has been on the chart for more than 20 weeks will not receive a bullet, even if it registers an increase in detections. Records below the top 20 are removed from the chart after 26 weeks. © 2000, Billboard/BPI Communications

A Grammy Pop Nod Further Validates Columbia's Anthony As Crossover Star

MR. UNIVERSE: What a world of difference a year can make.

Just 12 months ago, singer/songwriter **Marc Anthony** was renowned as the globe's best-selling salsa performer and a household name in Spanish-language culture. The achievement was capped last February with a Grammy Award for best tropical Latin album for his third project, "Contra La Corriente" (Against The Current).

Today, the Columbia Records artist has infiltrated the international mainstream consciousness, thanks to the release of his first English-language album, "Marc Anthony," which hit the top 10 of The Billboard 200 last fall and has been certified platinum.

Again in 2000, he has been honored with a Grammy nomination—this time for best male pop performance for his tasty 1999 pop entry, "I Need To Know." Anthony joins a pool of contenders that includes **Sting, Ricky Martin, and Andrea Bocelli**. Super-producer **Walter Afanasieff**, meanwhile, is nominated for producer of the year, in part for his work on another song from Anthony's self-titled set, "Am I The Only One."

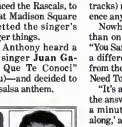
"Last year, the pop category didn't even seem like an avenue for me," Anthony says. "To go from best tropical performance to a nominee for pop male is mind-boggling. Whenever you put that much passion into something and you get a nod, it just makes you want to wake up in the morning and keep doing what you love."

And that he has. Before the Grammy Awards telecast airs Feb. 23 on CBS, Anthony will star in his own live HBO concert Feb. 10, joining a small circle of world-class entertainers like **Cher, Janet Jackson, and Garth Brooks** who have wowed the planet in previous broadcasts on the network. The appearance is his third sellout at New York's Madison Square Garden in the past couple of years, and this time public fervor was so intense that a second night was added to serve demand.

"Six months ago, if someone had suggested doing two nights at Madison Square Garden, I would have been like, 'Who's that moron? I don't want them working for me,' " says Anthony, laughing. "It's a lifetime achievement for me. For the rest of my life, I will wear that as a badge of honor."

Add it to a long list of notable achievements in a career that began modestly in the early '90s, after the Spanish Harlem-born Anthony—the son of Mexican singer **Felipe Muniz**—began singing to English-language house music in New York dance clubs and developed a background for **Tony Moran** brainchild **Latin Rascals**. In 1992, Latin percussionist/bandleader **Tito Puente** asked Anthony and **Little Louis Vega**, who produced the Rascals, to open his revue at Madison Square Garden. It whetted the singer's appetite for bigger things.

A year later, Anthony heard a song by Latin singer **Juan Gabriel**—"Hasta Que Te Conoci" (Until I Met You)—and decided to rework it into a salsa anthem.



by Chuck Taylor

He performed the song on the international show "Carnival Internacional" and in a flash was traveling the Spanish-speaking world to sing the sudden hit track.

Since then, 31-year-old Anthony has worked the multimedia world like a champ. Besides television and his four hit albums, he's appeared in several movies, including the recent **Martin Scorsese** feature "Bringing Out The Dead," and was handpicked by **Paul Simon** to star in his Broadway musical "The Capeman."

"I Need To Know," meanwhile, demonstrates Anthony's broadening appeal, crossing format boundaries with the dispatch of a lynx: It hit at AC and mainstream, rhythmic, and adult top 40 radio as well as in the clubs and on both the Latin pop and tropical/salsa charts.


ANTHONY

"He is truly a premier male vocalist and will continue crossing into the masses," says **Charlie Walk**, senior VP of promotion at Columbia Records. "Marc can relate to so many genres of people, from 12 to 54. His artistry and his voice and performance abilities together take him places where many artists just don't get to go."

"I think he's a superstar," says **Tony Banks**, assistant PD of top 40 **WHYI** (Y-100) Miami. "I first saw Marc at a big party that Sony threw for him in New York and watched firsthand how the Spanish-speaking community reacted to this guy. Here, he's been warmly accepted by our core, which is pretty good, considering the melting pot that this market represents. We expect good things from him."

It shouldn't be a tall order, considering the quality and sheer beauty of "Marc Anthony," which showcases a musician of unbridled emotion. His attention to lyrical content (Anthony co-wrote 10 of the 15 tracks) makes the listening experience anything but passive.

Nowhere is this more apparent than on the lush midtempo ballad "You Sang To Me," which illustrates a different side of the entertainer from the galloping Latin romp of "I Need To Know."

"It's about that friend that has all the answers, and then you go, 'Wait a minute, they've been there all along,' and you've never seen what's in front of you," Anthony says. "It's a little trip, and I hope they can understand where it comes from or make it their own."

With primary songwriting partner **Cory Rooney**, "Sang" was the first track Anthony finished for the album. Since then, however, he has refashioned the song for radio release, intensifying the rhythm and the vocal. Says Anthony, "The song has grown like a child. It's a big boy now, and I wanted to go back in and lay down how it had grown on me."

The timing of the project, he points out, had nothing to do with the purported Latin pop explosion of the day. "Ricky Martin was ready, **Jennifer Lopez** and **Enrique Iglesias** were ready. There was no little conspiracy," he says, again laughing. "In my heart, I believe that interest from the record companies came from the reaction to **Selena**'s music, like, 'Whoa, there's a market out there.' They're taking artists that already have a fan base and expanding that."

Radio seems to give the idea a thumbs up, even in markets where the Latin population is in the minority. "The overall appeal for the Latin end of music has gotten a lot greater," says **Dino Robitaille**, PD of **WBTP** Dayton, Ohio. "But Marc Anthony has proved himself to be a real singer with great songs. It doesn't matter so much whether a song is labeled a Latin song; first and foremost, it has to be a good song."

"The climate's just right, and that sound is certainly working," adds **Michael Steele**, assistant PD/music director of top 40 **K11S-FM** Los Angeles. "Marc Anthony is one of those guys who's going to be around for a while. 'I Need To Know' really demonstrates the median between a teen appeal record and a real adult record. I've been told that whereas Ricky Martin is more like **Elvis**, Marc is the **Frank Sinatra**, and I tend to agree with that. He's a real cut, the real deal."

And a man just on the tip of a future filled with great promise. "Everything has happened exactly the way it was supposed to, and I find myself exactly where I want to be," Anthony says. "Even though it feels like a considerable leap of faith, I find myself emotionally and productively ready to give so much more. I'm just getting going."

Billboard Video Monitor™

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS

"NEW ONS" ARE REPORTED BY THE NETWORKS (NOT BY BDS) FOR THE WEEK AHEAD

BET

14 hours daily
1899 9th Street NE,
Washington, D.C. 20018

1 D'Angelo, Untitled (How Does It Feel)
2 Jay-Z F/Beanie Sigel & Amil, Do It Again
3 DMX, What's My Name
4 Mariah Carey, Thank God I Found You
5 Missy "Misdemeanor" Elliott, Hot Boyz
6 Eve, Love Is Blind
7 Dr. Dre F/Eminem, Forgot About Dre
8 Angie Stone, No More Rain (In This Cloud)
9 Q-Tip, Breathe & Stop
10 Notorious B.I.G., Notorious B.I.G.
11 Method Man & Redman, Y.O.U.
12 Sisqo, Got To Get It
13 Da Brat, That's What I'm Looking For
14 Lil' Wayne, The Block Is Hot
15 Goodie Mob, Get Rich To This
16 J-Shin, One Night Stand
17 Ice Cube, You Can Do It
18 Jagged Edge, Ha Can't Love U
19 Santana F/The Product G&B, Maria Maria
20 Amel Larrieux, Get Up
21 *, The Greatest Romance Ever Sold
22 Ideal, Creep Inn
23 Ginuwine, None Of Ur Friends Business
24 Blaque, Bring It All To Me
25 The Lox, Wild Out
26 Donell Jones, U Know What's Up
27 Tracie Spencer, Still In My Heart
28 Black Rob, Whoa!
29 Dave Hollister, Can't Stay
30 2Pac + Outlawz, Baby Don't Cry
31 Montell Jordan, Get It On Tonite
32 Eastsidaz, G'd Up
33 Kelis, Caught Out There
34 Hot Boys, I Need A Hot Girl
35 Macy Gray, I Try
36 Whitney Houston, I Learned From The Best
37 Lil' Zane, Money Stretch
38 Catero, Something I Cannot Have
39 Lauryn Hill & Bob Marley, Turn Your Lights Down Low
40 Juvenile, U Understand
41 Jennifer Lopez, Feelin' So Good
42 Guy, Dancin'
43 LL Cool J, Shut 'Em Down
44 Will Smith, So Fresh
45 Sammie, I Like It
46 Youngbloodz, B5
47 Rah Digga F/Busta Rhymes, Imperial
48 Mary J. Blige, Deep Inside
49 Ginuwine, R.L., Tyrese, Case, The Best Man I Can Be
50 Lost Boyz, Plug Me In

NEW ONS

Jay-Z, Anything
Montell Jordan, Once Upon A Time
Mary J. Blige, Give Me You
Trina, Baddest Chick
Drama, Left Right Left
Boss Thugs-N-Harmony, Resurrection (Paper Paper)
Project Playaz, Buck With Me

CMT

Continuous programming
2806 Opryland Dr.,
Nashville, TN 37214

1 Toby Keith, How Do You Like Me Now?!
2 Faith Hill, Breathe
3 Jo Dee Messina, Because You Love Me
4 Reba McEntire, What Do You Say
5 Dixie Chicks, Cowboy Take Me Away
6 Ty Herndon, Steam
7 Alan Jackson, Pop A Top
8 Mark Wills, Back At One
9 Lonestar, Smile
10 Chely Wright, It Was
11 Gary Allan, Smoke Rings In The Dark
12 Keith Urban, Your Everything
13 LeAnn Rimes, Big Deal
14 Tracy Lawrence, Lessons Learned
15 Collin Raye/Melissa Manchester, A Mother And Father's Prayer
16 Jessica Andrews, Unbreakable Heart *
17 Shedaisy, This Woman Needs *
18 Brooks & Dunn, Beer Thirty *
19 Shania Twain, Rock This Country! *
20 Julie Reeves, What I Need *
21 Rebecca Lynn Howard, Out Here In The Water *
22 Chalee Tennison, Just Because She Lives There *
23 Asleep At The Wheel, Cherokee Maiden *
24 Martina McBride, Love's The Only House *
25 Yankee Grey, Another Nine Minutes *
26 Kenny Rogers, Buy Me A Rose
27 Kenny Chesney, She Thinks My Tractor's Sexy
28 Clay Walker, Live, Laugh, Love
29 Trisha Yearwood, You're Where I Belong *
30 Andy Griggs, She's More *
31 Ty Herndon, No Mercy
32 Jerry Kilgore, The Look
33 Tim McGraw, Something Like That
34 Montgomery Gentry, Daddy Won't Sell The Farm
35 Trini Triggs, The Wrecking Crew
36 Alecia Elliott, I'm Diggin' It
37 Steve Wariner, I'm Already Taken
38 Steve Holy, Don't Make Me Beg
39 Sherrie Austin, Little Bird
40 Jennifer Day, Tha Fun Of Your Love
41 Brad Paisley, Ha Didn't Have To Ba
42 The Wilkinsons, Jimmy's Got A Gimmick
43 Trace Adkins, Don't Lie
44 Phil Vassar, Carlene
45 George Jones, The Cold Hard Truth
46 Clint Black, When I Said I Do
47 Barbra Streisand/Vince Gill, If You Ever Leave Me
48 Martina McBride W/Jim Brickman, Valentine
49 Sherrie Austin, Never Been Kissed
50 The Mavericks, Things I Cannot Change

* Indicates Hot Shots

NEW ONS

Clay Davidson, Unconditional
Joe Diffie, It's Always Somethin'
Trace Adkins, More
Wade Hayes, Up North (Down South...)

MTV

Continuous programming
1515 Broadway, NY, NY 10036

1 Christina Aguilera, What A Girl Wants
2 Dr. Dre F/Eminem, Forgot About Dre
3 Backstreet Boys, Show Me The Meaning...
4 Britney Spears, From The Bottom Of...
5 Korn, Falling Away From Me
6 DMX, What's My Name
7 Kid Rock, Only God Knows Why
8 'N Sync, Bye Bye Bye
9 Eve, Love Is Blind
10 Blaque, Bring It All To Me
11 Jennifer Lopez, Feelin' So Good
12 Red Hot Chili Peppers, Otherside
13 Mariah Carey, Thank God I Found You
14 Fitter, Take A Picture
15 Jay-Z F/Beanie Sigel & Amil, Do It Again
16 Moby, Natural Blues
17 Savage Garden, I Knew I Loved You
18 Celine Dion, That's The Way It Is
19 D'Angelo, Untitled (How Does It Feel)
20 Q-Tip, Breathe & Stop
21 Foo Fighters, Learn To Fly
22 Missy "Misdemeanor" Elliott, Hot Boyz
23 Nine Inch Nails, Into The Void
24 Ol' Dirty Bastard, Got Your Money
25 Montell Jordan, Get It On Tonite
26 Blink-182, All The Small Things
27 Brian McKnight, Back At One
28 Limp Bizkit F/Method Man, N 2 Gether Now
29 Third Eye Blind, Never Let You Go
30 Smash Mouth, Then The Morning Comes
31 Will Smith, So Fresh
32 Santana F/The Product G&B, Maria Maria
33 Pink, There You Go
34 Juvenile, Back That Thang Up
35 Notorious B.I.G., Notorious B.I.D.
36 Powerman 5000, Nobody's Real
37 Bush, Letting The Cables Sleep
38 Da Brat, That's What I'm Looking For
39 Oasis, Go Let It Out
40 Ice Cube, You Can Do It
41 Jessica Simpson, I Wanna Love You Forever
42 Sugar Ray, Falls Apart
43 P.O.D., Southtown
44 2Pac Feat. Outlawz, Baby Don't Cry
45 Creed, What If
46 R.E.M., The Great Beyond
47 Enrique Iglesias, Rhythm Divinetal
48 Ginuwine, None Of Ur Friends Business
49 Donell Jones, U Know What's Up
50 Eiffel 65, Blue (Da Ba Dee)

** Indicates MTV Exclusive

NEW ONS

Will Smith, Freakin' It
Lit, Miserable
2gether, U + Me = Us (Calculus)
Smashing Pumpkins, The Everlasting Gaze
Incubus, Pardon Me

VH1

Continuous programming
1515 Broadway, NY, NY 10036

1 Celine Dion, That's The Way It Is
2 Brian McKnight, Back At One
3 Savage Garden, I Knew I Loved You
4 Lenny Kravitz, American Woman
5 Santana Feat. Rob Tho, Smooth
6 Third Eye Blind, Never Let You Go
7 Backstreet Boys, Show Me The Meaning...
8 Santana F/The Product G&B, Maria Maria
9 Vertical Horizon, Everything You Want
10 Red Hot Chili Peppers, Otherside
11 Smash Mouth, Then The Morning Comes
12 R.E.M., The Great Beyond
13 Christina Aguilera, What A Girl Wants
14 Foo Fighters, Learn To Fly
15 Mariah Carey, Thank God I Found You
16 Fitter, Take A Picture
17 Sugar Ray, Falls Apart
18 Train, Meet Virginia
19 Whitney Houston, My Love Is Your Love
20 Sting, Brand New Day
21 Foo Fighters, Hangnaround
22 Macy Gray, I Try
23 Smash Mouth, All Star
24 Red Hot Chili Peppers, Scar Tissue
25 Lou Bega, Tricky, Tricky
26 Jennifer Lopez, Feelin' So Good
27 Jennifer Lopez, Waiting For Tonight
28 Oasis, Go Let It Out
29 Sugar Ray, Someday
30 *, The Greatest Romance Ever Sold
31 Enrique Iglesias, Rhythm Divinetal
32 Marc Anthony, I Need To Know
33 Tina Turner, When The Heartache Is Over
34 Alanis Morissette, That I Would Be Good
35 Moby, Natural Blues
36 Beth Hart, L.A. Song
37 Goo Goo Dolls, Black Balloon
38 Celine Dion, My Heart Will Go On
39 Tal Bachman, She's So High
40 Backstreet Boys, I Want It That Way
41 Beck, Debre
42 Faith Hill, Breathe
43 Eurthmics, What It's Like
44 Sugar Ray, Every Morning
45 Sixpence None The Ric, Kiss Me
46 Christina Aguilera, Genie In A Bottle
47 Spice Girls, 2 Become 1
48 Len, Steal My Sunshine
49 Jennifer Lopez, If You Had My Love
50 Goo Goo Dolls, Slide

NEW ONS

Fiona Apple, Limp
Enrique Iglesias, Be With You
Michael Hutchence, A Straight Line
Senique, It Feels So Good
Eurythmics, I Saved The World Today

THE CLIP LIST™

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING FEBRUARY 12, 2000.

The Box music network

Continuous programming
1221 Collins Ave
Miami Beach, FL 33139

BOXTOPS

Hot Boys, I Need A Hot Girl
Santana F/The Product G&B, Maria, Maria
Pink, There You Go
Eve F/Faith Evans, Love Is Blind
*, The Greatest Romance Ever Sold
D'Angelo, Untitled (How Does It Feel)
LFO, Girl On TV
Eiffel 65, Blue (Da Ba Dee)
Backstreet Boys, Show Me The Meaning...
Goodie Mob, Get Rich To This
Ginuwine, R.L., Tyrese, Case, The Best Man I Can Be
Ginuwine, None Of Ur Friends Business
Christina Aguilera, What A Girl Wants
LL Cool J, Shut 'Em Down
Whitney Houston, I Learned From The Best
Juvenile, U Understand
Lil' Wayne, The Block Is Hot
DMX, What's My Name
Britney Spears, From The Bottom Of...
Sammie, I Like It
P.O.D., Southtown
Puff Daddy, My Best Friend
Jennifer Lopez, Feelin' So Good
2Pac + Outlawz, Baby Don't Cry
Methods Of Mayhem, Get Naked
Limp Bizkit F/Method Man, N 2 Gether Now
Blaque, Bring It All To Me
Lauryn Hill & Bob Marley, Turn Your Lights Down Low
Jagged Edge, He Can't Love U
Mariah Carey, Heartbreaker (Remix)

NEW

Beverly, You Came Along
Black Indian, Get Em Psyched!
Black Rob, Whoa!
Fiona Apple, Limp
Kam & Solo, Where I Come From
Kardinal Official, Husslin'
Moby, Natural Blues
'N Sync, Bye Bye Bye

MTV2

Continuous programming
1515 Broadway
New York, NY 10036

Celine Dion, (If There Was) Any Other Way
Neil Diamond, If There Were No Dreams
Huey Lewis & The News, If This Is It
The U-Krew, If U Were Mine
Rod Stewart, If We Fall In Love Tonight
Sweet Sensation, If Wishes Came True
Silk, If You (Lovin' Me)
Patti LaBelle, If You Asked Ma To
The Kendalls, If You Break My Heart
Brian Setzer, If You Can't Rock Me
Lenny Kravitz, If You Can't Say No
Tonic, If You Could Only See
Simply Red, If You Don't Know Me By Now
Stevie Nicks, If You Ever Did Believe
Jennifer Lopez, If You Had My Love
Orchestral Manoeuvres In The Dark, If You Leave
Terence Trent D'Arby, If You Let Me Stay
Brownstone, If You Love Ma
Sting, If You Love Somebody Set Them Free
Bad Company, If You Needed Somebody

MuchMusic

Continuous programming
299 Queen St West
Toronto, Ontario M5V2Z5

I Mother Earth, When Did You Get Back From Mars? (NEW)
Jessica Simpson, I Wanna Love You Forever (NEW)
Groove Armada, I See You Baby (NEW)
Serial Joe, Should Have Been Mine (NEW)
'N Sync, Bye Bye Bye
Eiffel 65, Blue (Da Ba Dee)
Foo Fighters, Learn To Fly
Christina Aguilera, What A Girl Wants
Backstreet Boys, Show Me The Meaning...
Choclair, Let's Ride
Korn, Falling Away From Me
Matthew Good Band, Load Me Up
Britney Spears, From The Bottom Of...
The Tea Party, The Messenger
Dr. Dre, Still D.R.E.
Our Lady Peace, Is Anybody Home?
S Club 7, S Club Party
Chantal Kreviazuk, Before You
Jennifer Lopez, Waiting For Tonight
Jennifer Lopez, Feelin' So Good

MTV Networks

Continuous programming
1111 Lincoln Rd
Miami Beach, FL 33139

Moenna, No Dices Mas
Shakira, Si Te Vas
Foo Fighters, Learn To Fly
Savage Garden, I Knew I Loved You
Korn, Falling Away From Ma
Ricky Martin, Shake Your Bon Bon
Aleks Syntek, Tu Necesitas
Enrique Iglesias, Rhythm Divine
Eiffel 65, Blua (Da Ba Dee)
Tarkan, Simarik
Pet Shop Boys, New York City Boy
Oasis, Go Let It Out
Simply Red, Ain't That A Lot Of Love
James, Just Like Fred Astaire
Beck, Sexx Laws
Eurythmics, I Saved The World Today
Backstreet Boys, Show Me The Meaning...
Lou Bega, Got A Girl
Lynda, Maldita Timidez

Urban X-Pressions

2 hours weekly
3900 Main St
Philadelphia, PA 19127

DMX, What's My Name
D'Angelo, Untitled (How Does It Feel)
Q-Tip, Breathe And Stop
Sisqo Featuring Make It Hot, Got To Get It
Capone & Noreaga, Blood Money
Kelis, Caught Out There
Jay-Z F/Beanie Sigel & Amil, Do It Again
Missy "Misdemeanor" Elliott, Hot Boyz
Rah Digga F/Busta Rhymes, Imperial
Eve F/Faith Evans, Love Is Blind
Trick Daddy, Boy
Hot Boys, I Need A Hot Girl
Da Brat, That's What I'm Looking For
Philly's Most Wanted, Sucka's
Jennifer Lopez, Feelin' So Good

Power Play Music Video Television

Five hours weekly
223-225 Washington St
Newark, NJ 07102

Sting, Brand New Day
Hole, Be A Man
Aimee Mann, Save Me
Garbage, The World Is Not Enough
Eurythmics, 17 Again
R.E.M., The Great Beyond
Oasis, Go Let It Out
Creed, What If
Dur Lady Peace, Is Anybody Home?
Paul McCartney, No Other Baby
Lenny Kravitz, I Belong To You
Christina Aguilera, What A Girl Wants
Kittie, Brackish
Britney Spears, From The Bottom Of...
Everlast, So Long
*, The Greatest Romance Ever Sold
Diver, I'll Get By
Jennifer Lopez, Feelin' So Good
Bush, Letting The Cables Sleep

CMC California Music Channel

15 hours weekly
10227 E 14th St
Oakland, CA 94603

Backstreet Boys, Show Me The Meaning...
Christina Aguilera, What A Girl Wants
Dr. Dre, Still D.R.E.
Ginuwine, None Of Ur Friends Business
Britney Spears, From The Bottom Of...
Sisqo Featuring Make It Hot, Got To Get It
Blaque, Bring It All To Me
Limp Bizkit F/Method Man, N 2 Gether Now
LFO, Girl On TV
Jennifer Lopez, Feelin' So Good
Santana F/The Product G&B, Maria, Maria
Goodie Mob, Get Rich To This
Jay-Z F/Beanie Sigel & Amil, Do It Again
Missy "Misdemeanor" Elliott, Hot Boyz
Q-Tip, Breathe And Stop

Launch Poised For Video Pool Growth With NVS Buyout

LAUNCH'S NEW MUSIC VIDEO COMPANY: Launch Media continues to expand into the music video industry with the purchase of National Video Subscription (NVS), a producer/supplier of music video programming for a variety of businesses, such as hotels, restaurants, and retails stores. With this buyout, Launch is aiming to become a leading music video pool.

As part of the acquisition deal, Launch has changed the NVS company brand name to Launch Video Networks. The NVS TV subscription-service brand name has been changed to Launch.com.

NVS has also undergone a major staff restructuring. **Jim Summers**, previously NVS president, has been named a VP at Launch and will oversee the operations of Launch Video Networks. Longtime NVS staffer **Randy Frey** has exited as the company's head music programmer, but "he will still be programming some music projects for the company," says Summers. Frey confirms that he has left NVS to go into the real estate business but that he will act as a "consultant on some projects."

THE EYE



by Carla Hay

In addition, Launch has tapped **Larry Guzy** and **Stefan Goldby** to head Launch Video Networks' music programming duties, and they will be responsible for Launch Video Networks' monthly music video reels for pop, R&B/hip-hop, AC, country, rock, and dance music. Guzy was formerly president of post-production company Producers Post and most recently has headed his own production company, InteleStream. He also produces the Los Angeles music video shows "Smash Hits" (pop) and "California Country." Goldby is a producer at Music Link Productions, the company behind the Los Angeles/Denver shows "Music Link" (modern rock) and "BPM" (electronica/ska/dance). All of these shows are part of the Launch Red-Eye Network, a group of music video programs shown late nights on KDOC-TV Los Angeles. Guzy and Goldby will continue to produce their respective shows.

The company formerly known as NVS will still have its production facilities based in Anaheim, Calif. All videotapes should continue to be sent to the company as usual, but VHS copies should also be sent to Guzy (who has moved his operations to 1623 Stanford Street, Santa Monica, Calif. 90404) and Goldby (whose mailing address is 6420 W. 84th Street, Los Angeles, Calif. 90045).

Summers says of the restructuring, "I'm very excited to work with Larry and Stefan because of the level of expertise and knowledge they bring to this team." He adds, "We may possibly expand our programming staff, depending on how things go. The clear advantage that we have over [other video pools] is that we have the powerful backup of Launch for cross-promotion, especially on the Internet. We're hoping to have more cross-promotions with record companies than ever before."

ON THE MOVE: MTV has restructured its marketing department by creating the communications and music marketing department and by expanding responsibilities for three executives: **Christina Norman** is now senior VP of marketing and on-air promotions, **Tina Exarhos** is now senior VP of communications and music marketing, and **David Cohn** is now GM of MTV2. Norman was previously senior VP of on-air promotions; Exarhos was senior VP of communications; and Cohn was senior VP of marketing.

The Box has named **Stephany Buchicchio** assistant music director. She was previously PD of modern AC station KPEK Albuquerque, N.M. . . . Video pool Wolfram Video has gone out of business. Company founder **Wolf Zimmerman** is now seeking new business opportunities . . . Production company DNA has added director **Bryan M. Domyan** to its roster.

LOCAL SHOW SPOTLIGHT: This issue's spotlight is on the New York-based R&B/hip-hop program "Coast II Coast."

TV affiliate: Time Warner Cable in New York; TCI Cable in Miami.

Time slot: 8 a.m.-noon Saturdays.

Key staffer: **Roger James**, producer/host.

E-mail address: metro@redconnect.net

Following are the show's top five videos for the episode that aired Jan. 15:

1. **Nas**, "Nastradamus" (Columbia).

2. **Missy "Misdemeanor" Elliott Featuring Nas, Eve & Q-Tip**, "Hot Boyz" (The Gold Mind/Elektra/East-West).

3. **Mary J. Blige**, "Deep Inside" (MCA).

4. **Lil' Wayne Featuring Juvenile & B.G.**, "Tha Block Is Hot" (Cash Money/Universal).

5. **Mos Def**, "Ms. Fat Booty" (Rawkus/Priority).

CONGRESS FACES MUSIC BUSINESS ISSUES

(Continued from page 1)

cerns.

"We will have to look closely whether it makes public policy sense to conaolidate control of content, cable, and Internet distribution channela," says Leahy (see story, this page).

The work-for-hire provision was inserted in an omnibus budget bill without hearings at the end of the first session at the request of the Recording Industry Assn. of America (RIAA). The RIAA maintains the language was inserted simply to make sure an unrelated anti-cybersquatting bill gave the names of recording artists protection from squatters who snatch up domain names for profit (Billboard, Jan. 15).

However, artists' representatives and many copyright lawyers believe that as a result of this new category in the copyright law, artists may no longer have the right to terminate their assignment agreements with record companies in the future and reclaim their authorship rights to recordings (Billboard, Jan. 22).

On Feb. 1, RIAA president/CEO Hilary Rosen, responding to opposition from some copyright experts and representatives of the artist community, sent a letter to the chairman and members of the Houae Intellectual Property Subcommittee urging hearings on the issue.

In the letter, Rosen restates her view that the change in the law is merely a clarifying amendment and writes that it is "appropriate and sensible to confirm that partners involved in the production of sound recordings can by agreement deem those sound recordings 'works made for hire' under the Copyright Act."

No date for either the AOL/Time Warner or work-for-hire hearings has been scheduled yet.

CHINA ISSUES

Still-pending business that affects the music industry includes a politically sensitive vote—pusbed back until June—on permanent, most-favored-nation trade status for China. The major U.S. record companies are poised to open new markets there through planned joint ventures. However, following rallies in Seattle last year over the policies of the World Trade Organization (WTO), there is opposition to a change in trade status for China, which is about to join the WTO (Billboard, Jan. 15).

It is unclear what other industry-related issues and legislation lawmakers can attend to in this election year. The Republican leadership, faced with a short session and threatened by minority Democrats who will run campaigns against members of an alleged "do-nothing" Congress, will seek to use their time to accomplish as much as they can on major issues.

All House members and one-third of senators are up for re-election.

Adjournment is tentatively scheduled for Oct. 6, a month before elections, leaving both chambers empty for the remaining 86 days of the year.

Also pending in this session of Congress is a possible vote on a so-called "cultural amendment" in the unresolved juvenile justice bill. The amendment includes the creation of a commission with subpoena power to investigate and report on the effects of violence in the media on the nation's youth. Within that context, there might be new calls for uniform product labeling for violent product, say insiders (Billboard, Jan. 15).

Conservative lawmakers may also continue to push for support on a one-year Congressional Violence Task Force. Opponents worry it could turn into a bully pulpit for those seeking to blame the entertainment industry for violence.

Several other issues—probably on the back burner this session—include a possible legislative remedy to several Supreme Court decisions from 1999 that give state government agencies and universities immunity from federal lawsuits (Billboard, July 10, 1999).

The cases involved patent suits, but legal experts say the issue could grow to include state immunity from copyright infringement lawsuits against download-happy state university music sites.

As-yet-unlicensed Webcasters using music also pose a threat to the industry, an issue that might eventually tumble from arbitration at the Copyright Office into the courts or the halla of Congress.

A Nov. 1, 1999, deadline passed, with many unlicensed Webcasters ignoring a provision mandated by the Digital Millennium Copyright Act that requires music-user Webcasters to file with the Copyright Office an intent to participate in rate arbitration hearings (Billboard, Nov. 6, 1999).

Earlier that year, the Digital Media Assn., which represents the owners of many Web sites, had suggested that lawmakers propose a bill offering the same kind of legal exemptions—allowing in-store play of background music—that are now given to brick-and-mortar record stores and certain restaurants and bars. Copyright overseers on the Hill rejected the proposals.

Music industry observers say any such proposed expansion has no application to the performance of music in cyberspace.

On a related front, traditional radio broadcasters, represented by the National Assn. of Broadcasters (NAB), may oppose music and sound recording fees as redundant for their members who "stream" music as simply a simulcast to their AM and FM signals. But for now, the group is proceeding cautiously.

The NAB sent an alert to its members Oct. 8 recommending that stations that simulcast online their over-the-air broadcast aignals, or "engage in other Internet activities involving the digital transmissions of sound recordings," meet the Nov. 1 filing deadline to register with the Copyright Office for arbitration or possibly risk liability.

The NAB, according to the advisory, told members that there is a "serious dispute" on whether those broadcasters that only simulcast their AM or FM signals online are "subject to this new right . . . but the issue has not been resolved."

Dennis Wharton, an NAB spokesman, says that broadcasters will oppose any effort by record companies to collect fees, but observers say chances are slim that Congress will review the matter this session.

Feds To Scrutinize Warner/EMI

FTC Or Justice Department Will Review Merger

BY BILL HOLLAND

WASHINGTON, D.C.—Among the U.S. governmental iasues on the slate this year is one of keen interest to the music industry: review of the planned merger of tbe music operations of Warner Music and EMI.

The process can be a lengthy one.

Under the Hart-Scott-Rodino Act, merging companies such as Warner and EMI have to file details of the deal and their business operations, including market-share analyses, with the Fcderal Trade Commission (FTC) and the U.S. Department of Justice. The agency handling the merger will have 30 days to review a filing. If there is a request for additional information, there is another 20-day period before a decision is handed down.

A spokeswoman for tbc FTC says that "either the FTC or the Department of Justice would take jurisdiction [of a review] of the proposed merger, and the decision as to which will depends on the expertise of the agency and which agency has done that industry in the past."

Since the FTC is poised to hand down a ruling in an investigation of minimum-advertised-price (MAP) policies following complaints by retailers that the labels' MAP policies are anti-competitive (Billboard, Jan. 29), observers believe it will probably be that agency that will review the merger.

A source in the antitrust law community with close ties to the FTC, who asked that his comments not be attributed, says that when federal regulators consider the market share statistics of a merged Warner/EMI in the context of one of four remaining major-label companies, "it could raise flags."

According to analysts, on a combined basis, the venture creates a fully integrated music company that houses recorded music, music publishing, E-commerce in the form of CDnow, direct marketing in the form of record club Columbia House, and distribution in the form of America Online, which earlier announced plans to merge with Warner Music parent Time Warner.

Industry sales figures from SoundScan—which may not necessarily be part of the data studied by the regulatory agencies—indicate that a combined Warner/ EMI market sbare of the U.S. sound recording market would be 26.48%, a fig-

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MUSIC COMPANIES INVEST IN LISTEN.COM

(Continued from page 1)

based company has secured financial backing from BMG Entertainment, EMI Recorded Music, Universal Music Group, and Warner Music Group. Sony Music Entertainment invested in Listen.com in October.

Additionally, Listen.com has inked strategic alliances with indie labels Koch Entertainment, Mammoth Records, Ministry of Sound, Moonshine Muaic, TVT Records, and Ubiquity Records.

All of the deals include listing all existing and future downloads from each of the label companies on Listen.com.

"This is a strong alignment," says Listen.com CEO Rob Reid, "and these deals bring us to having about 90% of the music out there."

Listen.com, which maintains and provides a directory of legal downloadable music to numerous Website partners, also has existing deals with eight other indie labels, including Artemis Records, Palm Pictures/Rykodisc, Platinum, Matador Records, Kill Rock Stars, and Razor & Tie.

"What's great about Listen.com is that it enables consumers to navigate the wealth of legitimate music that's available all over the Net," says Warner Music Group executive VP of strategic planning and business development Paul Vidich. "For us, it's another great promotional avenue we can use to connect our artists with their fans."

Since forming in 1998, the company has raised nearly $40 million in three rounds of financing, according to Reid. Financial terms of the current dcals were not disclosed, but Reid says the combined investments don't amount to a controlling interest in the company.

Madonna's interest in the company follows moves by a slew of other music performers to make Internet investments. Alanis Morissette, for example, took a stake in MP3.com, which went public last year.

Reid says Listen.com "became acquainted" with Madonna through Oseary, who was acting as a consultant to Listen.com.

Madonna was not available for comment.

Oseary says that, unlike with the Morissette/MP3.com deal, Madonna will not be lending her name to promote Listen.com.

"She's not going to be doing a Listen.com tour," he aays, referring to MP3.com's sponsorship of Morisette's 1999 tour. "This is not Madonna-the-artist supporting a company, it's Madonna the CEO of a record company, just like all the other record companiea' CEOs that have invested."

Oseary says he became interested in the company after using the site. "There is a need for this service, and we believe in the company and want to support them," he says.

Listen.com lists more than 500,000 legal downloads by more than 50,000 acts and is linked to more than 400 sites, including Excite, Lycos, RealNetworks, ZDnet, Spinner, WinAmp, EMusic, Liquid Audio, Musicmaker, CustomDisc, and Cductive.

"We want to work with everyone," says Reid, "and this year we're going to work on deepening the service." Improvementa will include personal pages, enhanced streaming audio, and better editorial content.

"This deal really positions them as the Yahoo! for music," says Malcolm Maclachlan, E-commerce analyst for International Data Corp. "Being endorsed by four record companies puts them in a Switzerland position because they can work with the labels and companies like MP3.com without a contradiction."

Maclachlan says that since Listen.com does not sell or acquire content, it can maintain a neutral position.

Listen.com receives revenue from banner advertising, artist sponsorship on its home page, and revenue sharing on CD sales and, eventually, on paid downloads.

"Our goal is not to be a label but to be the most comprehensive source for music on the Internet," says Reid.

With no direct competitor, Listen.com has quickly established itself as a leader in the crowded Internet music space.

Stephen Levy, president of Moonshine Music, the L.A.-based electronic music label, says of his company's association with Listen.com, "It's a great place for a music lover to go and find out about the music they love . . . They provide information for people. We like being involved with that. Also, they're finding electronic music is a big area of growth for them."

Levy says that Listen.com is sponsoring the label's Moonshine Over America tour in September and October.

Bob Frank, president of Koch Entertainment in New York, says, "They bring a lot of marketing and promotional savvy to the table . . . They have got really good people in place and have a lot to offer."

Other labels see Listen.com as a technology that will pave the way to expand the download market.

"BMG supports all efforts to make it easier for fans to access legitimate downloads, which will help to expand the market for digitally delivered music," says BMG Entertainment senior VP of worldwide marketing and new technology Kevin Conroy. "BMG's plan is to aupport initiatives that enable us to protect our artists' content, achieve our overall business objectives, and provide the consumer with the highest quality experience possible."

While Listen.com appears poised to go public, Reid says the company isn't ready to file its initial public offering. "Potentially we see it this year, but we plan to remain independent for a while," he says.

Assistance in preparing this story was provided by Chris Morris.

REPRISE'S MITCHELL EXPLORES ROMANCE ON NEW STANDARDS ALBUM

(Continued from page 1)

recording "Both Sides Now," an album of standards coming March 21 on Reprise Records in the U.S. and Feb. 28 elsewhere. "The goal was to keep [the project] from being a curio or merely a reflection of the past but to make it progressive in some way."

The idea for the album came after Mitchell, Billboard's 1995 Century Award winner, began incorporating classics such as "Stormy Weather" and "Comes Love," both of which appear on this album, into her live show.

That led her and co-producer Larry Klein to start thinking about other standards that she could record in an orchestral setting. "I started looking at songs and thinking, 'You know, wait a minute, "You're My Thrill," what if we did this? We could take this other song and do that.' The concept was to make an album that was a commentary on romantic love in the 20th century."

The journey begins with the first blush of infatuation via "You're My Thrill" and leads the listener through the slings and arrows of a relationship that ultimately ends sadly and with the displaced lover wondering when love will strike again.

For Mitchell, the hardest song to tackle was "At Last," so clearly associated with Etta James. "I first heard that song, oddly enough, in a tampon commercial," Mitchell says. "Every time I'd hear it, I'd run towards the TV and crank it up because, just as it was [fading] down in the first verse, she'd hit a couple of notes and all the hair on my arms would stand up and God came in and landed on her for four or five notes. Hardly any singers ever, no matter how good they are, get God to come in."

The album was cut in three days at George Martin's Air Studios in London. Four songs were done with a 71-piece orchestra, four with a 42-piece, and four with a 22-piece big band.

Mitchell seamlessly weaves two of her compositions, the famous title track and "A Case Of You" (from "Blue," her seminal 1971 album) into what she calls "the play."

While she wasn't surprised at how easily the songs lent themselves to orchestral arrangements, "I was surprised at how [the songs] affected the orchestra, like they jumped to their feet. A standing ovation on the first take of 'A Case Of You.' They wept and blew their noses all the way through 'Both Sides Now,' " she recalls.

"That was very touching to me," she says, "because classical orchestras are typically jaded."

Mitchell is aware that her versions may be some people's first introductions to songs from the Great American Songbook.

"The last album I did [1998's "Taming The Tiger"] was an attempt to express my contempt for music while creating a fresh approach to it, right? Who cares? So I thought this is a different way," she continues. "Instead of trying to do it myself, let me display what I think was the best music of the century. 'See here? Remember this? This was music.'

"It just seemed like a reminder had to made of what the bloody stuff is supposed to be—and who was great," she says. "Today, you see all these little puff creatures with unbelievably little talent. That's what the record company wants."

Of course, Reprise insists that Mitchell is exactly whom they want critically and commercially.

"I feel this record is so incredible and is so intense, I feel if we can expose people to it, there's no upper limit to what we can sell," says Reprise Records president Howie Klein. "This is the kind of music that I feel can touch everybody. It's our job to let people know, whether you like Joni Mitchell or whatever you think, this is something that's really special."

To that end, Reprise is in the early stages of lining up an extensive awareness campaign that tentatively includes two television specials.

Reprise has already inked a deal with TNT for a special that may recreate the record, says Linnea Nan, Reprise director of artist development/creative marketing. That special is slated to tape in April, with an airdate still to be determined. Additionally, Reprise is in negotiations with A&E for another television special, as well as talking with VH1 about its participation.

Determined to leave no stone unturned, the label even placed "Both Sides Now" on the Jan. 19 episode of "Dawson's Creek." Although the WB network show's teen demo doesn't necessarily dovetail with Mitchell's upper demos, Nan says, "maybe the volume was up loud and Mom's in the kitchen listening and Uncle Cliff is hearing it while playing with the dog . . . Impressions are impressions."

> ***'The concept was to make an album that was a commentary on romantic love in the 20th century'***
>
> **– JONI MITCHELL –**

While the album wasn't plugged on the episode, the "Dawson's Creek" Web site contained information about the track and Mitchell.

"Both Sides Now" will also be the first single serviced from the project. It goes to triple-A, jazz, adult standards, and NPR stations Feb. 15.

Mitchell plans to undertake a 12-city tour, where she'll sing the material with local symphonies.

To prime the pump for the March 21 release, on Tuesday (8) the label will release a limited-edition CD of "Both Sides Now" housed in a round, maroon fabric-covered box that also includes four lithographs by Mitchell. The $49.98 set, limited to 15,000 units, has already sold out its order to retailers, according to Reprise.

"We've also made a beautiful counter browser to hold the product," says Nan. "The purpose is to get the album out there and whet people's whistles. It's also to give her hardcore fans something special. With Joni, it's not just about the music."

The limited-edition CD is also available through Reprise's Web site.

"It's a little complicated because the limited edition is coming out fully a month in advance of the regular edition," says Eric Keil, VP at South Plainfield, N.J.-based chain Compact Disc World. "It's a very pricey package, but her fan base is very upscale and very rabid. It's one of the nicest special-edition packages I've ever seen."

Retailers see "Both Sides Now" as having potential not only with Mitchell fans but with traditional music fans as well. Says Len Cosimano, VP of merchandising for the Ann Arbor, Mich.-based Borders Books & Music chain. "There is a desire in the market to hear the great standard tunes redone or brought back into the focus of the consumer who is young and maybe hasn't heard them before."

The album is the first in a trilogy Mitchell and Larry Klein have planned. The next project will feature Mitchell's music in a symphonic setting.

The third album Mitchell calls "Have Yourself A Dreary Little Christmas." "It will include four of my 'something bad always happens to me on Christmas' songs, four secular Christmas songs, and four carols. I want to make a play out of it."

For the foreseeable future, Mitchell doesn't see writing more material; instead she plans to focus on her artwork.

"Not unless something comes along," she says. "I'm a painter that got sidetracked. You know, recently I sensed my mortality, and the painting is not fully developed. The music is pretty much fully developed, and the [music] game up until recently kind of kicked me out. It kicked me out years ago. It excommunicated me for one reason or other. So seeing the best of your work designated into the obscure department doesn't make you have much hope for culture, you know what I mean?"

Assistance in preparing this story was provided by Jill Pesselnick in Los Angeles.

JAPAN'S MARKET HIT BY TOUGH TIMES

(Continued from page 1)

ume and value since 1984.

Moreover, the world's second-largest music market is experiencing several other developments, including:

- An increasing decline in the popularity of international repertoire;
- Fewer releases overall, as major labels trim their artist rosters;
- An upsurge in overseas sales of Japanese music;
- A host of aggressive independent labels making inroads;
- The psychologically loaded prospect of Japan Inc.'s flagship record company, Sony Music, being outranked in its home market next year by the combined forces of EMI and Warner.

First, the numbers. Production of prerecorded audio software by the RIAJ's 21 member companies in calendar 1999 totaled 444.3 million units, down 7% from 1998. The software's wholesale value was 569.5 billion yen ($5.4 billion), a 6% decline, according to the trade association.

Within the overall figures, the production of non-Japanese CD singles and albums fell 11%, to 83.1 million units. Their wholesale value was 122.5 billion yen ($1.2 billion), down 10%.

The RIAJ measures the market by production ststistics—that is, the number of manufactured units of prerecorded music. The figures do not signify record companies' shipments to the trade, which is how record industry trade associations in all other major music markets (and many smaller ones) report their results.

However, the Japanese trade group does adapt its data for the annual statistics published in London by the International Federation of the Phonographic Industry (IFPI). It will provide the latter association with shipment information necessary for the annual IFPI world report, which is expected in April.

The 1999 numbers from RIAJ would have been even worse but for the extraordinary success of teen pop/R&B songstress Hikaru Utada, whose debut album, "First Love," has sold more than 8 million copies since its March release last year by Toshiba-EMI/East World. It is the largest-selling album in the history of the Japanese record industry.

RIAJ president Nobuo Ikeuchi has gone on record as saying there is no prospect in sight of an economic recovery in Japan. "The number of young consumers who are major CD buyers has been decreasing because of the aging of society and the falling birthrate, dealing a severe blow to the industry."

Another reason for 1999's disappointing results is the remarkable popularity of mobile phones among young people who might otherwise spend money on prerecorded music. The local industry has recognized this diversion of disposable income and is grappling with the implications. Some 90% of Japanese in their 20s have such phones—one reason why a unit of Matsushita has recently formed a joint venture that will offer downloadable music files via memory cards inserted into mobile phones (see story, page 43).

Meanwhile, the music slump is affecting both new and established acts, Utada apart. BMG Funhouse sales chief Shoji Doyama says that unlike 1998, when Utada burst onto the scene, no major artists emerged last year.

"To break a new artist to the 100,000-sales level is becoming more difficult; it takes more time," he says. "And superstars' strength is starting to decline too." Catalog sales have also fallen, as Japanese labels run out of good catalog to reissue, Doyama notes.

Domestic acts that did do well in 1999 include Ayumi Hamasaki (signed to Avex), Speed (Toy's Factory), Spitz (Polydor K.K.), and Morning Musume (Zetima Records).

Foreign music, including imports, has been especially hard hit by the slump. Non-Japanese repertoire now accounts for roughly 20% of the market based on RIAJ data, down from close to 25% in 1995.

One attempt to boost sales of foreign music is Universal's recent launch of Polydor International as an autonomous unit within group company Polydor K.K. (Billboard, Jan. 29). Universal Music K.K. president Kei Ishizaka, admitting that Universal has not promoted foreign product well enough, says the restructuring will give equal priority to domestic and international repertoire, which now accounts for 55% and 45%, respectively, of Universal Music K.K.'s sales.

Not everyone is singing the blues. "Our sales are up," says Keith Cahoon, Tower Records' senior VP for the Far East—although not as much as he would like. The American merchant has 40 stores in Japan.

Avex chairman Tom Yoda says, "We increased our sales last year and expect them grow this year, too."

Avex was listed on the first section of the Tokyo Stock Exchange in late '99, and its shares have been performing well (Billboard, Dec. 18, 1999).

Tower's Cahoon says Japanese labels realize what must be done in a shrinking market. "To the labels' credit, most have cut their rosters and, rather than releasing tons of items, are trying to release less product and do more with the product."

He adds, "While there's doom and gloom, there were some pretty fantastic sales last year, too."

Among them were the 650,000 units sold of Hi-Standard's "Making The Road" album on independent Pizza of Death Records. Cahoon says Japan's burgeoning indie scene had its best year in 1999, while noting that indie sales aren't generally factored into the RIAJ results unless the product is manufactured by a major label.

Another bright spot for the industry is that more Japanese music is being sold overseas than before, especially in the rest of Asia. Artists leading this charge include Puffy, L'Arc-En-Ciel, Luna Sea, and Utada (Billboard, Jan. 8, 15).

The record division of Sony, Japan's icon of international trade and prestige, faces a different future. If EMI and Warner are allowed to merge, Sony Music Entertainment (Japan) stands to lose its longtime slot as market leader. According to trade publication Oricon, in the December 1998-November 1999 period, Toshiba-EMI had 16.9% of the market, up sharply from the previous year's 9% share—largely due to Utada's success. Warner Music Japan (WMJ) (including its EastWest label unit) had a market share of 4.3%, up from 3.9% in the previous year.

On the basis of those results, the combined Toshiba-EMI/WMJ share of 21% would exceed Sony Music's 19% in the same period, according to Oricon.

HOW PRO TOOLS PAVED THE WAY FOR MUSIC PRODUCERS

(Continued from page 1)

Although DAWs are not new—and Digidesign is not the only player in the field—the company's 7-year-old Pro Tools system has emerged as a powerful, all-encompassing platform that is transforming the way music is created. While many praise the capabilities of Pro Tools, others see a downside to being able to "correct" recorded performances.

"Once you get used to it, there are innumerable benefits to working in Pro Tools," says musician/songwriter/producer Todd Rundgren, who has produced three albums for other artists on Pro Tools and has just begun working on a solo record using the computer almost exclusively. "It's a completely different experience than what you're used to. The complete virtualization of the process is great, and the speed at which you can do everyday operations is amazing. There's no rewinding. Somebody makes a mistake, and—boom—you go into it again. The workflow is much speedier."



RUNDGREN

"The Pro Tools system gives me a tremendous amount of flexibility," says producer/songwriter Desmond Child, whose hits with Ricky Martin were created entirely in the Pro Tools domain. "When Pro Tools came along, I got spoiled and couldn't go back to the other system."

Former Bongos front man Richard Barone, who is working on a solo album with producer Tony Visconti using Pro Tools and other formats, says, "The writing, recording, editing, and mixing processes are interwoven in a way that I've been waiting for. It's the kind of recording tool I would dream about as a kid—being able to create a song in a multitrack format and experiment with sounds as I write."



GOTCHER

The comments of Rundgren, Child, and Barone reflect the ubiquity of Pro Tools among acts and producers, including Jimmy Jam and Terry Lewis, Madonna, Limp Bizkit, Eric Johnson, Clint Black, and Mariah Carey.

In fact, sources say, the vast majority of projects are at least partially done on DAWs, and industry sources estimate that Digidesign—with 150,000 systems in use—claims a 70% share of the market.

Other major players in the workstation market include early pioneer Fairlight; mastering specialists Sonic Solutions, Cedar, and Sadie; Ensoniq's Paris system; and popular editing/recording/MIDI packages like Emagic's Logic, Opcode's Studio Vision Pro, Mark of the Unicorn's Digital Performer, and Steinberg's Cubase. However, while other companies have carved out niches in certain areas of the production chain, Pro Tools has entrenched itself across the board as a multidisciplinary system.

BENEFITS AND DRAWBACKS

Yet for all the benefits of Pro Tools, the widespread use of the format has its drawbacks, according to sources. Features that are perceived as its greatest strengths—its ability to pitch-correct out-of-tune vocals or shift poorly played parts in order to lock them into a groove—are seen by some as potential threats to the creative process.

Rundgren says, "It does save time, but you'd have to say we're getting into stranger ground when someone starts singing into a pitch corrector and turning it into a style in lieu of learning how to sing in pitch."

Musician/producer Danny Kortchmar adds, "It's like every other technological advance. Some people say it's the end of the world; others say it's the greatest thing ever. As far as correcting pitch, yes, it will make you in tune. But if you're a lousy singer, you'll be an in-tune lousy singer. Pro Tools can't make you sound like you're a messenger; for that, you have to believe in what you're saying."

Another pitfall of the Pro Tools explosion is that many inexperienced engineers are getting their hands on systems and wreaking havoc on their recordings.

"People get into trouble when they think they can buy a Pro Tools system and go into business being Pro Tools editors," says producer/engineer Bob Clearmountain, who has been using Pro Tools as an editing medium since its inception and is considering expanding to a larger, mix-oriented system. "We've spent hours fixing edits that people didn't bother to do correctly."



CHILD

TECHNOLOGICAL DEVELOPMENTS

Although hard-disc recording has existed in commercial products since the early '80s, recent technological developments have made workstations more affordable and user friendly.

In the computer arena, faster processors and high-capacity hard drives have given developers like Digidesign powerful platforms on which to build their systems. At the same time, digital audio has come a long way in the past few years, with converters, signal processors, and software emulators finally achieving a caliber that's acceptable to the most discerning users.

Those factors have combined with refinements in the Pro Tools product line to create a system aimed at the widest possible range of users, from audio hobbyists to household-name pros.

Today, a basic Pro Tools system comprises proprietary hardware, sound cards, and software connected to a Macintosh or Windows computer. The hardware and cards allow audio or MIDI data to flow into the computer, and the software provides the functionality required for recording, editing, mixing, and mastering.

PLUG-IN ARCHITECTURE

Among Pro Tools' key features is a plug-in framework whereby third-party developers make high-quality software that emulates the functions of hardware processors, which are typically space-consuming and expensive. Until recent advances in computer processing, the sound quality rendered by these plug-ins was not considered acceptable by professional users. However, plug-ins have attained such a high degree of sophistication that many music-makers are using them at the exclusion of outboard equipment.

For instance, Rundgren's latest production, an upcoming album by Atlantic Records act Bad Religion, was recorded without guitar amplifiers, using the amp-simulation plug-in Amp Farm by Line 6.

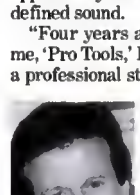
Another plug-in-happy Pro Tools user is Child, who made history in April 1998 when the Ricky Martin smash "Livin' La Vida Loca" became the first No. 1 single known to be recorded, edited, and mixed entirely in a DAW.

"Ricky Martin was all plug-ins," says Child, who runs multiple Pro Tools systems in his Miami studio, the Gentlemen's Club.

For Child, one of the keys to using Pro Tools as a total solution was the introduction of Pro Control, a console-like operating surface modeled after high-level mixing boards. Prior to Pro Control, Pro Tools users were forced to use either the mouse/keyboard combination—considered anathema to mixing several tracks at once—or third-party controllers whose functionality was limited.

Another factor in Pro Tools' transition from project-studio cult to professional phenomenon was its evolution from the CD-standard 16-bit resolution to 24 bits, which yields appreciably more full-bodied, well-defined sound.

"Four years ago, if you'd said to me, 'Pro Tools,' I'd have said, 'Not in a professional studio, please,' " says producer/engineer Frank Filipetti, who mixed the surround-sound version of James Taylor's "Hourglass" to Pro Tools. "Pro Tools started out as a project [studio] users device, but what really allowed it to come into the studio with me was the 24-bit system."



CLEARMOUNTAIN

Others who were converted to Pro Tools for its sonic performance include such analog die-hards as Butch Vig and Lenny Kravitz, both of whom used the program for the majority of their recent projects.

"Butch Vig said he'd never go digital and he wouldn't go nonlinear," says Digidesign director of sales and marketing Christopher Bock. "Well, he bought one Pro Tools system when he started the last Garbage project, and by the end of the record, he had seven of them."

COST OF SYSTEM

Because Pro Tools systems are scalable, their prices vary widely, from a few thousand dollars (including the computer) for the entry-level Digi 001 system—which has limited features and track capacity—to more than $75,000 for a full-blown rig with Pro Control.

Although a typical Pro Tools setup is more expensive than other DAW packages like Logic, Studio Vision Pro, and Digital Performer, most users regard Pro Tools as a good value.

"When you consider that Pro Tools has the equivalent of a 64-track mixer, infinite reels of tape, three 24-track machines, synchronization, and a ton of outboard effects, all in the space of a Macintosh and a screen, it's actually very affordable," says producer/engineer/musician Michael Bradford, who has been using Pro Tools with Kid Rock and has taken Mac- and Windows-based systems on the road with the artist.



A full-blown Pro Tools system, with the Pro Control console in the foreground.

REVERSE-ENGINEERING

Digidesign was formed when two San Francisco musicians, Peter Gotcher and Evan Brooks, bought an Emu Drumulator drum machine in October 1983 and found its built-in sounds so awful that they had to reverse-engineer it.

Gotcher, a drummer, had a library of recorded samples, so he and Brooks approached Emu with the then revolutionary idea of selling sound chips for the Drumulator.

"We ended up selling 60,000 of these drum-chip sets," says Gotcher. "That gave us a couple of million dollars and funded the growth of the company."

When Apple introduced the first Macintosh in 1984, Gotcher and Brooks saw the potential to create music applications for it. They started with Sound Designer, one of the first music programs for the Mac. That product led to Sound Tools in 1989, a 2-track editing system whose timing coincided with the emergence of DAT as a professional mix medium.

"DAT was becoming the 2-track mix-down format of choice for most people, but you couldn't cut DAT," says Bock. "Sound Tools was like a choppable DAT machine."

In 1993 Digidesign introduced Pro Tools, a 16-bit system that came in batches of four tracks, up to 16. Although it was more versatile than its predecessor, the early version of Pro Tools still fell way short of tape-and-mixer-based production.



BRADFORD

Also, the plug-in paradigm was not ready for prime time in the early days of Pro Tools.

"Ten years ago, it was thought to be impossible to come up with a good-sounding reverb in a computer," says Bock. "Of course, all of that is blown away. Now, you can mix, record, process, and master better than in analog."

Reflecting on the success of Pro Tools, Gotcher says, "It was a vision that evolved incrementally. It's not like I woke up one morning and the whole thing was there. My role was, as the technology emerged, to play matchmaker between the technology and its application to music recording."

DIGIDESIGN AND AVID JOIN UP

Gotcher and Brooks took the company public in 1993 and sold it to digital workstation leader Avid Inc. in 1995. Since then, Brooks has retired and Gotcher has gone into the venture-capital business. He still serves on Avid's board of directors, however, and is a consultant to Digidesign.

The marriage between Avid and Digidesign was intended to consolidate audio and video production in one product, but so far that has not happened.

"The day will come when we will make a tool kit powerful and easy enough for one product, but that's a ways away," says Gotcher.

The next frontier for Digidesign is the Internet. The company is expected to announce a letter of intent to take a 20% equity stake and a board seat in Rocket Networks, a San Francisco-based developer of virtual studios that allow people in different places to collaborate on recordings by uploading and downloading tracks.

"We're going to create an amazing Internet space dedicated to the concept of sharing projects in different geographic locations," says Bock. "That's the next level of excitement for this thing."

Hot 100 Airplay™

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 844 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot 100 Singles chart.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE / ARTIST (IMPRINT/PROMOTION LABEL)
1	1	17	**NO. 1** I KNEW I LOVED YOU — SAVAGE GARDEN (COLUMBIA) — 3 wks at No. 1
2	3	29	SMOOTH — SANTANA FEATURING ROB THOMAS (ARISTA)
3	4	12	WHAT A GIRL WANTS — CHRISTINA AGUILERA (RCA)
4	2	25	BACK AT ONE — BRIAN MCKNIGHT (MOTOWN)
5	5	17	BRING IT ALL TO ME — BLAQUE (TRACK MASTERS/COLUMBIA)
6	7	14	THAT'S THE WAY IT IS — CELINE DION (550 MUSIC/550-WORK)
7	6	10	BLUE (DA BA DEE) — EIFFEL 65 (REPUBLIC/UNIVERSAL)
8	11	7	SHOW ME THE MEANING OF BEING LONELY — BACKSTREET BOYS (JIVE)
9	8	23	I NEED TO KNOW — MARC ANTHONY (COLUMBIA)
10	9	8	SAY MY NAME — DESTINY'S CHILD (COLUMBIA)
11	10	16	THEN THE MORNING COMES — SMASH MOUTH (INTERSCOPE)
12	17	3	BYE BYE BYE — N SYNC (JIVE)
13	13	28	AMAZED — LONESTAR (BNA)
14	15	15	BREATHE — FAITH HILL (WARNER BROS. (NASHVILLE)/WRN)
15	14	12	TAKE A PICTURE — FILTER (REPRISE)
16	12	24	MY LOVE IS YOUR LOVE — WHITNEY HOUSTON (ARISTA)
17	21	4	NEVER LET YOU GO — THIRD EYE BLIND (ELEKTRA/EEG)
18	16	16	GET IT ON TONITE — MONTELL JORDAN (DEF SOUL/IDJMG)
19	24	11	ALL THE SMALL THINGS — BLINK-182 (MCA)
20	29	4	UNTITLED (HOW DOES IT FEEL) — D'ANGELO (VIRGIN)
21	18	10	THANK GOD I FOUND YOU — MARIAH CAREY FEAT. JOE & 98 DEGREES (COLUMBIA)
22	22	12	COWBOY TAKE ME AWAY — DIXIE CHICKS (MONUMENT)
23	19	19	MEET VIRGINIA — TRAIN (AWARE/COLUMBIA)
24	26	7	I WANNA KNOW — JOE (JIVE)
25	25	12	MY BEST FRIEND — TIM MCGRAW (CURB)
26	23	18	LEARN TO FLY — FOO FIGHTERS (ROSWELL/RCA)
27	28	9	HOT BOYZ — MISSY "MISDEMEANOR" ELLIOTT (THE GOLD MIND/EASTWEST/EEG)
28	20	19	U KNOW WHAT'S UP — DONELL JONES (UNTOUCHABLES/LAFACE/ARISTA)
29	52	3	THONG SONG — SISQO (DRAGON/DEF SOUL/IDJMG)
30	37	4	FORGOT ABOUT DRE — DR. DRE FEAT. EMINEM (AFTERMATH/INTERSCOPE)
31	33	5	BACK AT ONE — MARK WILLS (MERCURY (NASHVILLE))
32	32	9	SMILE — LONESTAR (BNA)
33	40	5	FALLS APART — SUGAR RAY (LAVA/ATLANTIC)
34	38	8	LOVE IS BLIND — EVE FEAT. FAITH EVANS (RUFF RYDERS/INTERSCOPE)
35	27	16	WHAT DO YOU SAY — REBA (MCA NASHVILLE)
36	30	15	HANGINAROUND — COUNTING CROWS (DGC/INTERSCOPE)
37	31	32	BLACK BALLOON — GOO GOO DOLLS (WARNER BROS.)
38	39	13	GOT TO GET IT — SISQO FEAT. MAKE IT HOT (DRAGON/DEF SOUL/IDJMG)
39	34	42	WHERE MY GIRLS AT? — 702 (MOTOWN)
40	51	3	I DON'T WANNA — AALIYAH (PRIORITY)
41	47	4	EVERYTHING YOU WANT — VERTICAL HORIZON (RCA)
42	53	3	THE BEST DAY — GEORGE STRAIT (MCA NASHVILLE)
43	43	10	NONE OF UR FRIENDS BUSINESS — GINUWINE (550 MUSIC/550-WORK)
44	45	17	HE DIDN'T HAVE TO BE — BRAD PAISLEY (ARISTA NASHVILLE)
45	62	2	IT FEELS SO GOOD — SONIQUE (FARM CLUB/REPUBLIC/UNIVERSAL)
46	46	7	SEXUAL (LI DA DI) — AMBER (TOMMY BOY)
47	42	11	RHYTHM DIVINE — ENRIQUE IGLESIAS (INTERSCOPE)
48	57	3	HOW DO YOU LIKE ME NOW?! — TOBY KEITH (DREAMWORKS (NASHVILLE))
49	36	18	WAITING FOR TONIGHT — JENNIFER LOPEZ (WORK/550-WORK)
50	49	8	NO MORE RAIN (IN THIS CLOUD) — ANGIE STONE (ARISTA)
51	60	3	LESSONS LEARNED — TRACY LAWRENCE (ATLANTIC (NASHVILLE))
52	41	15	BIG DEAL — LEANN RIMES (CURB)
53	58	3	FROM THE BOTTOM OF MY BROKEN HEART — BRITNEY SPEARS (JIVE)
54	35	14	I WANNA LOVE YOU FOREVER — JESSICA SIMPSON (COLUMBIA)
55	50	17	GOT YOUR MONEY — OL' DIRTY BASTARD FEAT. KELIS (ELEKTRA/EEG)
56	61	3	HE CAN'T LOVE U — JAGGED EDGE (SO SO DEF/COLUMBIA)
57	—	1	MARIA MARIA — SANTANA FEAT. THE PRODUCT G&B (ARISTA)
58	54	8	THE GREAT BEYOND — R.E.M. (WARNER BROS.)
59	59	4	WHAT'S MY NAME — DMX (RUFF RYDERS/DEF JAM/IDJMG)
60	67	2	LOVE'S THE ONLY HOUSE — MARTINA MCBRIDE (RCA (NASHVILLE))
61	69	2	THIS WOMAN NEEDS — SHEDAISY (LYRIC STREET)
62	66	3	BECAUSE YOU LOVE ME — JO DEE MESSINA (CURB)
63	—	1	DEAR LIE — TLC (LAFACE/ARISTA)
64	55	4	DO IT AGAIN (PUT YA HANDS UP) — JAY-Z (ROC-A-FELLA/DEF JAM/IDJMG)
65	65	3	PUT YOUR HAND IN MINE — TRACY BYRD (RCA (NASHVILLE))
66	64	4	SMOKE RINGS IN THE DARK — GARY ALLAN (MCA NASHVILLE)
67	49	14	POP A TOP — ALAN JACKSON (ARISTA NASHVILLE)
68	—	1	OTHERSIDE — RED HOT CHILI PEPPERS (WARNER BROS.)
69	68	4	BREATHE AND STOP — Q-TIP (ARISTA 2001/ARISTA)
70	73	13	ANGELS — ROBBIE WILLIAMS (CAPITOL)
71	75	2	U UNDERSTAND — JUVENILE (CASH MONEY/UNIVERSAL)
72	56	18	WHEN I SAID I DO — CLINT BLACK (RCA (NASHVILLE))
73	63	14	DEEP INSIDE — MARY J. BLIGE (MCA)
74	—	1	NO LEAF CLOVER — METALLICA (ELEKTRA/EEG)
75	70	15	24/7 — KEVON EDMONDS (RCA)

◯ Records with the greatest airplay gains. © 2000 Billboard/BPI Communications.

HOT 100 RECURRENT AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON	TITLE / ARTIST (IMPRINT/PROMOTION LABEL)
1	—	1	SOMEDAY — SUGAR RAY (LAVA/ATLANTIC)
2	1	2	BACK THAT THANG UP — JUVENILE (CASH MONEY/UNIVERSAL)
3	2	2	STEAL MY SUNSHINE — LEN (WORK/550-WORK)
4	3	2	UNPRETTY — TLC (LAFACE/ARISTA)
5	4	9	ALL STAR — SMASH MOUTH (INTERSCOPE)
6	5	8	GENIE IN A BOTTLE — CHRISTINA AGUILERA (RCA)
7	7	3	HIGHER — CREED (WIND-UP)
8	8	12	I WANT IT THAT WAY — BACKSTREET BOYS (JIVE)
9	9	5	I LOVE YOU — MARTINA MCBRIDE (RCA (NASHVILLE)/COLUMBIA)
10	10	28	SLIDE — GOO GOO DOLLS (WARNER BROS.)
11	13	21	KISS ME — SIXPENCE NONE THE RICHER (SQUINT/COLUMBIA)
12	11	7	SHE'S SO HIGH — TAL BACHMAN (COLUMBIA)
13	14	8	I DO (CHERISH YOU) — 98 DEGREES (UNIVERSAL)
14	12	7	SOMETHING LIKE THAT — TIM MCGRAW (CURB)
15	8	3	MAMBO NO. 5 (A LITTLE BIT OF...) — LOU BEGA (RCA)
16	19	12	BAILAMOS — ENRIQUE IGLESIAS (OVERBROOK/INTERSCOPE)
17	15	12	MAN! I FEEL LIKE A WOMAN! — SHANIA TWAIN (MERCURY (NASHVILLE))
18	16	8	SCAR TISSUE — RED HOT CHILI PEPPERS (WARNER BROS.)
19	18	31	FLY AWAY — LENNY KRAVITZ (VIRGIN)
20	17	24	NO SCRUBS — TLC (LAFACE/ARISTA)
21	—	14	IF YOU HAD MY LOVE — JENNIFER LOPEZ (WORK/550-WORK)
22	—	1	SATISFY YOU — PUFF DADDY FEAT. R. KELLY (BAD BOY/ARISTA)
23	23	13	OUT OF MY HEAD — FASTBALL (HOLLYWOOD)
24	21	2	ALL THINGS CONSIDERED — YANKEE GREY (MONUMENT)
25	22	18	I WILL REMEMBER YOU (LIVE) — SARAH MCLACHLAN (ARISTA)

Recurrents are titles which have appeared on the Hot 100 chart for more than 20 weeks and have dropped below the top 50.

HOT 100 A-Z

TITLE (Publisher – Licensing Org.) Sheet Music Dist.

63 **24/7** (C-Town, BMI/White Rhino, BMI/TVT, BMI)
64 **4, 5, 6** (Famous, ASCAP/Tunes On The Verge Of Insanity, ASCAP/Mo Better Grooves, ASCAP/Kandacy, ASCAP/Air Control, ASCAP/Money From Missouri, ASCAP/Money Man, BMI/EMI April, ASCAP) HL
7 **ALL THE SMALL THINGS** (EMI April, ASCAP/Fun With Goats, ASCAP) HL
18 **AMAZED** (Warner-Tamerlane, BMI/Golden Wheat, BMI/Careers-BMG, BMI/Silverkiss, BMI/Songs Of Nashville DreamWorks, BMI/Cherry River, BMI) CLM/HL/WBM
63 **ANGELS** (EMI Blackwood, BMI/BMG, BMI) HL
8 **BACK AT ONE** (Cancelled Lunch, ASCAP/Universal-PolyGram International, ASCAP) HL/WBM
37 **BACK AT ONE** (Cancelled Lunch, ASCAP/Universal-PolyGram International, ASCAP) HL/WBM
71 **BECAUSE YOU LOVE ME** (Sony/ATV Tree, BMI/Nothing But The Wolf, BMI/Universal-Songs Of PolyGram International, BMI/Seven Angels, BMI) WBM
65 **BEST FRIEND** (EMI April, ASCAP/Yellow Man, BMI/Butter Jinx, BMI/BMG, ASCAP) HL
43 **BIG DEAL** (Mighty Nice, BMI/Al Andersongs, BMI/Blue Water, BMI/Songs Of Windswept Pacific, BMI/Yellow Desert, BMI/My Life's Work, BMI) HL/WBM
44 **BLACK BALLOON** (Corner Of Clark And Kent, BMI/EMI Virgin, BMI) HL
6 **BLUE (DA BA DEE)** (Copyright Control) WBM
21 **BREATHE** (Cal IV, ASCAP/Universal-Songs Of PolyGram International, BMI/HopeChest, BMI) WBM
82 **BREATHE AND STOP** (U Betta Like My Muzic, BMI/Zomba, BMI/Warner-Tamerlane, BMI/Stephanye, BMI) WBM
8 **BRING IT ALL TO ME** (B.K. Lawrence, BMI/Warner-Tamerlane, BMI/Cori Tiffani, BMI/Sony/ATV Songs, BMI/Copyright Control/Mawkeens, ASCAP/Sony/ATV Tunes, ASCAP) HL/WBM
19 **BYE BYE BYE** (Zomba, ASCAP/Grantsville, ASCAP) WBM
90 **CANDY** (Fichons, ASCAP/BMG, ASCAP/Dream Image IOG, BMI/Connotation, BMI/Warner-Tamerlane, BMI/Reptilian, BMI) HL/WBM
75 **CAUGHT OUT THERE** (The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP) HL
27 **COWBOY TAKE ME AWAY** (Woolly Puddin', BMI/Bug, BMI/Careers-BMG, BMI/Floyd's Dream, BMI) HL
60 **DANCIN'** (DoWhatIGotta, ASCAP/WB, ASCAP/Eddie F., ASCAP/Rusty Knuckles, ASCAP/Belewa, ASCAP/Universal-PolyGram International, ASCAP/Zomba, ASCAP/Smokin' Sounds, ASCAP) WBM
63 **DEAR LIE** (ECAF, BMI/Grung Girl, ASCAP)
65 **DEEP INSIDE** (Mary J. Blige, ASCAP/Universal-MCA, ASCAP/Lanoma, ASCAP/EMI April, ASCAP/Universal-Songs Of PolyGram International, BMI/GYZ, ASCAP) HL/WBM
74 **DO IT AGAIN (PUT YA HANDS UP)** (Lil Lu Lu, BMI/EMI Blackwood, BMI/Dayna's Day, BMI/Shukur Al-Din, ASCAP/I Love KJ, ASCAP/All Money Is Legal, ASCAP) HL
46 **EVERYTHING YOU WANT** (Mascan, ASCAP/WB, ASCAP) WBM
34 **FALLS APART** (Warner-Tamerlane, BMI/See Squared, BMI) WBM
36 **FORGOT ABOUT DRE** (WB, ASCAP/Ain't Nuthin' Goin' On But Funking, ASCAP/Hard Workin Black Folks, ASCAP/Famous, ASCAP/Eight Mile Style, BMI) HL/WBM
89 **FREAKIN' IT** (Jobete, ASCAP/Warner-Tamerlane, BMI/Bernard's Other, BMI/Sony/ATV Songs, BMI/Treyball, ASCAP/Slam U Well, ASCAP/12 & Under, BMI/Love N Loyalty, BMI/O'Brook, BMI) HL
52 **FROM THE BOTTOM OF MY BROKEN HEART** (Zomba, ASCAP/4MW, ASCAP) WBM
47 **G'D UP** (Dimetime, ASCAP/EMI Blackwood, BMI/My Own Chit, BMI) HL
4 **GET IT ON TONITE** (Montell Jordan, ASCAP/Famous, ASCAP/Chubby, ASCAP/PLX, ASCAP/Tobaki, ASCAP/Levars Cribb, ASCAP/Warner/Chappell GmbH Germany/WB, ASCAP/Edition Lollipop, GEMA/Warner-Tamerlane, BMI) HL/WBM
62 **GIRL ON TV** (Trans Continental, ASCAP/Dow Tone, ASCAP/BKY, ASCAP)
50 **GOT TO GET IT** (Da Ish, ASCAP/Al West, BMI/Copyright Control)
64 **GOT YOUR MONEY** (The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP/Old Dirty, BMI/Warner-Tamerlane, BMI) HL/WBM
92 **GUERRILLA RADIO** (Sony/ATV Songs, BMI/Retribution, BMI) HL
38 **HANGINAROUND** (EMI Blackwood, BMI/Jones Falls, BMI) HL
25 **HE CAN'T LOVE U** (Them Damn Twins, ASCAP/Babyboy's Little, SESAC/Noontime, ASCAP)
57 **HE DIDN'T HAVE TO BE** (EMI April, ASCAP/Sea Gayle, ASCAP/Love Ranch, ASCAP) HL
80 **HOME TO YOU** (Arlos Smith, SESAC/Good Of Delta Boy, SESAC/Mamalama, ASCAP)
11 **HOT BOYZ** (Mass Confusion, ASCAP/WB, ASCAP/Virginia Beach, ASCAP) WBM
69 **HOW DO YOU LIKE ME NOW?!** (Tokeco Tunes, BMI/Wacissa River, BMI/CMI, BMI)
51 **I DON'T WANNA** (Naked Under My Clothes, ASCAP/Chrysalis, ASCAP/Scantz, SESAC/Noontime South, SESAC/KDH, ASCAP/Bubba Gee, BMI/Noontime Tunes, BMI) WBM
72 **IF YOU LOVE ME** (Mint Factory, ASCAP/EMI April, ASCAP) HL
1 **I KNEW I LOVED YOU** (Rough Cut, ASCAP/WB, ASCAP) WBM
90 **I LIKE IT** (Cyptron, BMI/EMI Blackwood, BMI/Soundtron, BMI) HL
14 **I NEED TO KNOW** (Sony/ATV Songs, BMI/Cori Tiffani, BMI/Copyright Control) HL
23 **IT FEELS SO GOOD** (BMG UFA, ASCAP/Copyright Control) HL
32 **I WANNA KNOW** (Zomba, ASCAP/Kiely, ASCAP/Conversation Tree, ASCAP/EMI April, ASCAP/Foray, SESAC/1972, SESAC) HL/WBM
31 **I WANNA LOVE YOU FOREVER** (EMI April, ASCAP/27th And May, ASCAP/S.M.Y., ASCAP) HL
97 **L.A. SONG** (Jezebel Blues, BMI)
30 **LEARN TO FLY** (M.J. Twelve, BMI/Flying Earform, BMI/Living Under A Rock, BMI/EMI Virgin, BMI) HL
100 **LEFT, RIGHT, LEFT** (Tight 2 Def, ASCAP)
61 **LESSONS LEARNED** (SLL, ASCAP/Sony/ATV Cross Keys, ASCAP/Sony/ATV Tree, BMI/Asifits, BMI) HL
68 **LIVE, LAUGH, LOVE** (Gary Nicholson, ASCAP/MRBI, ASCAP/Built On Rock, ASCAP/CMI, ASCAP/Song Matters, ASCAP/Famous, ASCAP) HL
40 **LOVE IS BLIND** (Blondie Rockwell, ASCAP/Pent-I, ASCAP/Dead Game, ASCAP)
69 **LOVE'S THE ONLY HOUSE** (Sony/ATV Tree, BMI/Buzz Cason, ASCAP/Southern Writers Group, ASCAP) HL
15 **MARIA MARIA** (Sony/ATV Tunes, ASCAP/Huss Zwingli, ASCAP/TeBass, BMI/EMI Blackwood, BMI/Stellabella, ASCAP)
28 **MEET VIRGINIA** (Lo Gione, BMI/Leaning Tower, BMI/Timon, BMI/Jaywood, BMI/Wunderwood, BMI/EMI Blackwood, BMI) HL
33 **MY BEST FRIEND** (Careers-BMG, BMI/Silverkiss, BMI) HL
20 **MY LOVE IS YOUR LOVE** (Sony/ATV Tunes, ASCAP/Huss-Zwingli, ASCAP/TeBass, BMI/EMI Blackwood, BMI) HL
86 **N 2 GETHER NOW** (Zomba, ASCAP/Big Bizkit, ASCAP/Gifted Pearl, ASCAP/EMI April, ASCAP/Careers-BMG, BMI/Wu-Tang, BMI) HL/WBM
24 **NEVER LET YOU GO** (3EB, BMI/EMI Blackwood, BMI) HL
89 **NO LEAF CLOVER** (Creeping Death, ASCAP)
90 **NO MORE RAIN (IN THIS CLOUD)** (Universal-Songs Of PolyGram International, BMI/Lady Diamond, BMI/October 12th, ASCAP/Hitco South, ASCAP/EMI Full Keel, ASCAP/Universal-PolyGram International, ASCAP) WBM
65 **NONE OF UR FRIENDS BUSINESS** (Black Fountain, ASCAP/WB, ASCAP/Virginia Beach, ASCAP) WBM
45 **ONE NIGHT STAND** (First N' Gold, BMI/Juicy Tyme, ASCAP)
80 **OTHERSIDE** (Moebetoblame, BMI)
78 **POP A TOP** (Sony/ATV Tree, BMI) HL
78 **PUT YOUR HAND IN MINE** (Acuff-Rose, BMI/Milene, ASCAP) HL
89 **RE-ARRANGED** (Big Bizkit, ASCAP/Zomba, ASCAP) WBM
49 **RHYTHM DIVINE** (Right Bank, ASCAP) WBM
18 **SAY MY NAME** (EMI Blackwood, BMI/Rodney Jerkins, BMI/Ensign, BMI/Fred Jerkins III, BMI/Beyonce, ASCAP/Le Toya, ASCAP/Kelendria, ASCAP/LaTavia, ASCAP) HL
42 **SEXUAL (LI DA DI)** (Jerk Awake, ASCAP/EMI April, ASCAP/Future Furniture, ASCAP/Edition Shark Media, GEMA/Warner-Tamerlane, BMI) HL/WBM
22 **SHAKE YOUR BON-BON** (A Phantom Vox, BMI/Warner-Tamerlane, BMI/Estefan, ASCAP/DESMOPHOBIA, ASCAP/Universal-PolyGram International, ASCAP) WBM
12 **SHOW ME THE MEANING OF BEING LONELY** (Zomba, ASCAP/Grantsville, ASCAP/Mega, ASCAP) WBM
39 **SMILE** (DreamWorks, BMI/Encore, ASCAP) CLM
77 **SMOKE RINGS IN THE DARK** (Universal-MCA, ASCAP/Bar R, SESAC) HL/WBM
5 **SMOOTH** (Itaal Shur, BMI/Bidnis, BMI/EMI Blackwood, BMI/Warner-Tamerlane, BMI) HL/WBM
79 **STAY THE NIGHT** (Blue Khaki's, SESAC/Put It Down, SESAC/Young Fiano, SESAC/Jerome Jones, SESAC/T. Scott Style, SESAC/AKA World Wide)
13 **TAKE A PICTURE** (EMI April, ASCAP/Happy Ditties From Paradise, ASCAP) HL
95 **THA BLOCK IS HOT** (Money Mack, BMI)
2 **THANK GOD I FOUND YOU** (Sony/ATV Songs, BMI/Rye Songs, BMI/EMI April, ASCAP/Flyte Tyme, ASCAP) HL
10 **THAT'S THE WAY IT IS** (Grantsville, ASCAP/Zomba, ASCAP) WBM
54 **THE BEST DAY** (Universal-Songs Of PolyGram International, BMI/Everything I Love, BMI/Acuff-Rose, BMI) HL/WBM
80 **THE BEST MAN I CAN BE** (EMI April, ASCAP/Flyte Tyme, ASCAP/Minneapolis Guys, ASCAP/Jibranda, ASCAP) HL/WBM
63 **THE CHEMICALS BETWEEN US** (Mad Dog Winston, BMI/Ensign, BMI) CLM
60 **THE GREAT BEYOND** (Temporary, BMI/Warner-Tamerlane, BMI) HL/WBM
17 **THEN THE MORNING COMES** (Squish Moth, BMI/Warner-Tamerlane, BMI) WBM
70 **THIS WOMAN NEEDS** (Without Anna, ASCAP/Songs Of Hamstein, ASCAP/The Key Club, ASCAP/Lela's Voice, ASCAP) CLM/WBM
35 **THONG SONG** (Da Ish, ASCAP/Copyright Control/A Phantom Vox, BMI/Warner-Tamerlane, BMI/DESMOPHOBIA, ASCAP/Universal-PolyGram International, ASCAP) WBM
87 **TRICKY, TRICKY** (Copyright Control)
29 **U KNOW WHAT'S UP** (Eddie F., ASCAP/DeWhatIGotta, ASCAP/WB, ASCAP/Belewa, ASCAP/Universal-MCA, ASCAP/Anthony C., ASCAP/Rassmysteria, ASCAP/Rusty Knuckles, ASCAP) WBM
26 **UNTITLED (HOW DOES IT FEEL)** (Universal-PolyGram International, ASCAP/Ah-choo, ASCAP/First Echo, ASCAP) WBM
63 **U UNDERSTAND** (Money Mack, BMI)
80 **WAITING FOR TONIGHT** (Sweet Woo, SESAC/Denotation, SESAC/Warner-Tamerlane, BMI/Michael Garvin, BMI/Connotation, BMI/RPM, ASCAP/Annotation, ASCAP/WB, ASCAP/Warner, SESAC) WBM
3 **WHAT A GIRL WANTS** (Hidden Pun, BMI/Sushi Too, BMI/Manuiti L.A., ASCAP/EMI Blackwood, BMI) HL/WBM
41 **WHAT DO YOU SAY** (Michael Dulaney, BMI/Dulaneyhouse, BMI/Ensign, BMI/Major Bob, ASCAP) HL/WBM
97 **WHAT'S MY NAME** (Boomer X, ASCAP/Ruff Ryder-Dead Game, ASCAP/DJ Irv, BMI)
64 **WHEN I SAID I DO** (Blackened, BMI) WBM
48 **WHERE MY GIRLS AT?** (Mass Confusion, ASCAP/Virginia Beach, ASCAP/WB, ASCAP/E Beats, ASCAP/Rap Tracks, ASCAP) WBM
73 **YOU CAN DO IT** (Don One Eye Saunders, ASCAP/Gangsta Boogie, ASCAP/WB, ASCAP/Chicken Hawk, ASCAP) WBM

Billboard. FEBRUARY 12, 2000

Hot 100 Singles Sales™

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart. SoundScan®

THIS WEEK	LAST WEEK	WEEKS ON	TITLE / ARTIST (IMPRINT/PROMOTION LABEL)
1	52	2	**NO. 1** THANK GOD I FOUND YOU — MARIAH CAREY FEAT. JOE & 98 DEGREES (COLUMBIA) — wks at No. 1
2	3	3	GET IT ON TONITE — MONTELL JORDAN (DEF SOUL/IDJMG)
3	1	4	I KNEW I LOVED YOU — SAVAGE GARDEN (COLUMBIA)
4	2	12	HOT BOYZ — MISSY "MISDEMEANOR" ELLIOTT (THE GOLD MIND/EASTWEST/EEG)
5	—	1	MARIA MARIA — SANTANA FEAT. THE PRODUCT G&B (ARISTA)
6	7	2	ALL THE SMALL THINGS — BLINK-182 (MCA)
7	6	2	SHAKE YOUR BON-BON — RICKY MARTIN (C2)
8	4	6	WHAT A GIRL WANTS — CHRISTINA AGUILERA (RCA)
9	5	10	HE CAN'T LOVE U — JAGGED EDGE (SO SO DEF/COLUMBIA)
10	—	1	BEST FRIEND — PUFF DADDY (BAD BOY/ARISTA)
11	11	9	I LIKE IT — SAMMIE (FREEWORLD/CAPITOL)
12	15	8	G'D UP — SNOOP DOGG PRESENTS THA EASTSIDAZ (DOGG HOUSE/TVT)
13	14	5	IT FEELS SO GOOD — SONIQUE (FARM CLUB/REPUBLIC/UNIVERSAL)
14	18	2	TAKE A PICTURE — FILTER (REPRISE)
15	10	15	ONE NIGHT STAND — J-SHIN FEAT. LATOCHA SCOTT (SLIP-N-SLIDE/ATLANTIC)
16	9	13	GIRL ON TV — LFO (ARISTA)
17	8	26	SMOOTH — SANTANA FEATURING ROB THOMAS (ARISTA)
18	17	9	DANCIN' — GUY (MCA)
19	16	11	CAUGHT OUT THERE — KELIS (VIRGIN)
20	12	11	YOU CAN DO IT — ICE CUBE (LENCH MOB/BEST SIDE/PRIORITY)
21	13	18	I WANNA LOVE YOU FOREVER — JESSICA SIMPSON (COLUMBIA)
22	20	14	DON'T SAY YOU LOVE ME — M2M (ATLANTIC)
23	19	11	24/7 — KEVON EDMONDS (RCA)
24	34	2	ANOTHER DUMB BLONDE — HOKU (GEFFEN/INTERSCOPE)
25	22	6	BRING IT ALL BACK — S CLUB 7 (POLYDOR/INTERSCOPE)
26	21	22	MY LOVE IS YOUR LOVE — WHITNEY HOUSTON (ARISTA)
27	24	15	IF YOU LOVE ME — MINT CONDITION (ELEKTRA/EEG)
28	23	18	BIG DEAL — LEANN RIMES (CURB)
29	27	3	BLUE (DA BA DEE) — TOWER 32 (GROOVE)
30	25	16	4, 5, 6 — SOLE FEAT. JT MONEY & KANDI (DREAMWORKS)
31	26	8	A COUNTRY BOY CAN SURVIVE (Y2K VERSION) — CHAD BROCK (WARNER BROS. (NASHVILLE)/WRN)
32	28	23	U KNOW WHAT'S UP — DONELL JONES (UNTOUCHABLES/LAFACE/ARISTA)
33	29	10	ME, MYSELF AND I — VITAMIN C (ELEKTRA/EEG)
34	30	19	STAY THE NIGHT — IMX (MCA)
35	31	10	LEFT & RIGHT — D'ANGELO FEAT. METHOD MAN AND REDMAN (VIRGIN)
36	32	7	AULD LANG SYNE — KENNY G (ARISTA)
37	35	13	LEFT, RIGHT, LEFT — DRAMA (TIGHT 2 DEF/TIGHT IV LIFE/ATLANTIC)
38	33	17	THE GREATEST ROMANCE EVER SOLD — ♀ (NPG/ARISTA)
39	37	36	SEXUAL (LI DA DI) — AMBER (TOMMY BOY)
40	36	11	DOWN BOTTOM — DRAG-ON & JUVENILE (RUFF RYDERS/INTERSCOPE)
41	45	33	SPEND MY LIFE WITH YOU — ERIC BENET FEATURING TAMIA (WARNER BROS.)
42	38	21	15 MINUTES — MARC NELSON (COLUMBIA)
43	40	20	I NEED TO KNOW — MARC ANTHONY (COLUMBIA)
44	39	19	IF I COULD TURN BACK THE HANDS OF TIME — R. KELLY (JIVE)
45	41	29	GET GONE — IDEAL (NOONTIME/VIRGIN)
46	47	17	GIVE YOU WHAT YOU WANT (FA SURE) — CHICO DEBARGE (MOTOWN)
47	42	15	I'M DIGGIN' IT — ALECIA ELLIOTT (MCA NASHVILLE)
48	46	24	CANDY — MANDY MOORE (550 MUSIC/550-WORK)
49	43	18	STEP TO THIS — MASTER P FEAT. O.I.G. (NO LIMIT/PRIORITY)
50	53	4	GET UP — AMEL LARRIEUX (550 MUSIC/550-WORK)
51	56	2	ABOVE THE CLOUDS — AMBER (TOMMY BOY)
52	44	22	I WANT IT ALL — WARREN G FEAT. MACK 10 (G-FUNK/RESTLESS)
53	49	3	YOU CAME ALONG — BEVERLY (YAB YUM/ELEKTRA/EEG)
54	50	28	I'LL BE YOUR EVERYTHING — YOUNGSTOWN (HOLLYWOOD)
55	54	23	LOST IN YOU — GARTH BROOKS AS CHRIS GAINES (CAPITOL)
56	51	24	JIGGA MY N**** — JAY-Z (ROC-A-FELLA/RUFF RYDERS/INTERSCOPE)
57	59	2	PUSH IT — STATIC X (WARNER BROS.)
58	64	10	SUPERSONIC — JAMIROQUAI (WORK/550-WORK)
59	62	6	NEW YORK CITY BOY — PET SHOP BOYS (PARLOPHONE/SIRE)
60	66	22	SIMON SAYS — PHAROAHE MONCH (RAWKUS/PRIORITY)
61	70	17	U DON'T KNOW ME (LIKE U USED TO) — BRANDY (ATLANTIC)
62	48	4	IF YOU WANNA DANCE — NOBODY'S ANGEL (HOLLYWOOD)
63	57	16	GUERRILLA RADIO — RAGE AGAINST THE MACHINE (EPIC)
64	55	10	THE CHRISTMAS SONG — CHRISTINA AGUILERA (RCA)
65	68	18	MUSIC OF MY HEART — 'N SYNC & GLORIA ESTEFAN (MIRAMAX/EPIC)
66	—	1	BOUNCE — MIRACLE (SOUND OF ATLANTA)
67	81	14	NASTRADAMUS — NAS (COLUMBIA)
68	87	20	WE CAN'T BE FRIENDS — DEBORAH COX WITH R.L. (ARISTA)
69	60	4	KEYS — LATANYA (TVT)
70	58	15	STEAM — TY HERNDON (EPIC (NASHVILLE))
71	65	12	LITTLE BIRD — SHERRIE AUSTIN (ARISTA NASHVILLE)
72	71	22	SHE'S ALL I EVER HAD — RICKY MARTIN (C2)
73	63	18	MAMBO #5 — LATIN LOU & THE MAMBO ALL STARS (GROOVE)
74	73	25	BAILAMOS — ENRIQUE IGLESIAS (OVERBROOK/INTERSCOPE)
75	—	10	DAMN (SHOULD'VE TREATED U RIGHT) — SO PLUSH FEAT. JA RULE (DARKCHILD/EPIC)

◯ Records with the greatest sales gains. © 2000, Billboard/BPI Communications and SoundScan, Inc.

THE Billboard HOT 100®

THE MOST POPULAR SINGLES & TRACKS COMPILED FROM A NATIONAL SAMPLE OF BROADCAST DATA SYSTEMS RADIO PLAYLISTS AND RETAIL STORE, MASS MERCHANT AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SOUNDSCAN.

FEBRUARY 12, 2000

Broadcast Data Systems — SoundScan®

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE / PRODUCER (SONGWRITER)	ARTIST / IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
				◄ No. 1 ►		
1	1	1	17	**I KNEW I LOVED YOU** ● 3 weeks at No. 1 W.AFANASIEFF D.HAYES D.JONES (D.HAYES D.JONES)	**SAVAGE GARDEN** (C) (D) (V) COLUMBIA 79236 †	1
				◄ Greatest Gainer/Sales ►		
(2)	22	22	10	**THANK GOD I FOUND YOU** ★ J.JAM,T.LEWIS,M.CAREY,J.HARRIS III,T.LEWIS	**MARIAH CAREY FEATURING JOE & 98 DEGREES** (C) (D) (T) (V) (X) COLUMBIA 79338 †	2
3	2	2	12	**WHAT A GIRL WANTS** ★ G.ROCHE (S.PEIKEN,G.ROCHE)	**CHRISTINA AGUILERA** (C) (D) (V) RCA 69960 †	2
(4)	5	15	17	**GET IT ON TONITE** ★ S.MOORE,B.PALMER (M.JORDAN,B.PALMER,S.MOORE,D.BENBOW,A.WILSON,J.EVERS,J.KORDULETSCH)	**MONTELL JORDAN** (C) (D) (T) DEF SOUL 56262/IDJMG †	4
5	3	3	29	**SMOOTH** ▲ M.SERLETIC (ROB THOMAS,R.THOMAS)	**SANTANA FEATURING ROB THOMAS** (C) (D) ARISTA 13718 †	1
6	4	4	25	**BACK AT ONE** ★ B.MCKNIGHT (B.MCKNIGHT)	**BRIAN MCKNIGHT** (T) (V) MOTOWN 156501* †	2
(7)	15	26	11	**ALL THE SMALL THINGS** ★ J.FINN (M.HOPPUS,T.HELDERSE)	**BLINK-182** (C) (D) MCA 155606 †	7
8	6	5	17	**BRING IT ALL TO ME** LES,C.RODNEY (B.LAWRENCE,C.RODNEY,J.RUBY,L.LEWIS,K.SPENCER,A.SHELBY,L.VAN HORSSEN,N.SYLVERS)	**BLAQUE** TRACK MASTERS ALBUM CUT (COLUMBIA †	5
9	7	6	10	**BLUE (DA BA DEE)** ★ PONTE,LIVOLSI (LOBINA,RANDONE,GABUTTI)	**EIFFEL 65** (T) (V) REPUBLIC 156638* UNIVERSAL †	6
(10)	9	8	14	**THAT'S THE WAY IT IS** M.MARTIN,K.LUNDIN (M.MARTIN,K.LUNDIN,A.[illegible])	**CELINE DION** 550 MUSIC ALBUM CUT/550-WORK †	8
11	8	7	12	**HOT BDYZ** ● MISSY "MISDEMEANOR" ELLIOTT FEATURING TIMBALAND (M.ELLIOTT,T.MOSLEY)	NAS, EVE & Q-TIP (C) (D) (T) (V) THE GOLD MIND EASTWEST 84[illegible]EG †	5
(12)	14	16	7	**SHOW ME THE MEANING OF BEING LONELY** M.MARTIN,K.LUNDIN (M.MARTIN,H.CRICHLOW)	**BACKSTREET BOYS** JIVE ALBUM CUT †	12
(13)	12	19	12	**TAKE A PICTURE** ★ B.[illegible],R.PATRICK,[illegible],G.LENARDO (R.PATRICK)	**FILTER** (C) (D) (T) (V) (X) REPRISE 16889 †	12
14	10	9	23	**I NEED TO KNOW** ● C.ROONEY (M.ANTHONY,C.ROONEY)	**MARC ANTHONY** (C) (D) (T) (V) (X) COLUMBIA 79250 †	3
				◄ Hot Shot Debut ►		
(15)	NEW ►		1	**MARIA MARIA** ★ W.JEAN,J.DUPLESSIS (W.JEAN,J.DUPLESSIS,C.SANTANA,K.PERAZZO,R.REKOW)	**SANTANA FEATURING THE PRODUCT G&B** (C) (D) (T) (X) ARISTA 13773 †	15
(16)	16	13	8	**SAY MY NAME** R.JERKINS (F.[illegible],J.JERKINS III,L.DANIELS,B.ANDWLES,L.HOCKETT,K.ROWLAND,L.ROBERSON)	**DESTINY'S CHILD** COLUMBIA ALBUM CUT	13
17	13	11	16	**THEN THE MORNING COMES** E.VALENTINE (G.CAMP)	**SMASH MOUTH** (V) INTERSCOPE ALBUM CUT †	11
(18)	17	14	28	**AMAZED** D.HUFF,M.GREEN,A.MAYO,C.LINDSEY	**LONESTAR** (V) BNA ALBUM CUT †	14
(19)	20	42	3	**BYE BYE BYE** K.LUNDIN,A.SCHULZE (K.LUNDIN,A.SCHULZE,A.CARLSSON)	**'N SYNC** JIVE ALBUM CUT †	19
20	11	10	24	**MY LOVE IS YOUR LOVE** ▲ W.JEAN,J.DUPLESSIS (W.JEAN,J.DUPLESSIS)	**WHITNEY HOUSTON** (C) (D) (T) (X) ARISTA 13730 †	4
(21)	21	23	15	**BREATHE** B.GALLIMORE,F.HILL (M.LAMAR,S.BENTLEY)	**FAITH HILL** WARNER BROS./NASHVILLE ALBUM CUT/MRN †	21
(22)	28	91	13	**SHAKE YOUR BON-BON** ★ T.MORENA,R.RIVERA,R.[illegible],A.VERGA (D.CHILD)	**RICKY MARTIN** (C) (D) (T) (X) C2 79333 †	22
(23)	30	52	4	**IT FEELS SO GOOD** ★ SSERBIN,S.PUETT,M.SONIQUE,L.BURDICK)	**SONIQUE** (C) (D) (T) FARM CLUB/REPUBLIC 156247/UNIVERSAL †	23
(24)	25	32	4	**NEVER LET YOU GO** S.JENKINS (THE MUD SISTERS,A.SALAZAR,THIRD EYE BLIND (S.JENKINS)	**THIRD EYE BLIND** ELEKTRA ALBUM CUT/EEG †	24
25	18	18	10	**HE CAN'T LOVE U** ● B.M.COX,B.CASEY,B.CASEY,B.M.COX	**JAGGED EDGE** (C) (D) (T) SO SO DEF 79134/COLUMBIA †	15
(26)	35	56	4	**UNTITLED (HOW DOES IT FEEL)** D'ANGELO (D'ANGELO,P.BARDOTI)	**D'ANGELO** VIRGIN ALBUM CUT †	26
(27)	27	27	12	**COWBOY TAKE ME AWAY** B.CHANCEY,P.WORLEY (M.SEXTON,M.HUMMON)	**DIXIE CHICKS** MONUMENT ALBUM CUT †	27
28	24	21	19	**MEET VIRGINIA** TRAIN,C.MATHEWSON (J.COLIN,R.HOTCHKISS,P.MONAHAN,J.STAFFORD,S.UNDERWOOD)	**TRAIN** AWARE ALBUM CUT/COLUMBIA †	20
29	23	17	21	**U KNOW WHAT'S UP** ● EDDIE F,[illegible],[illegible],[illegible],DUGHTY B.MUHAMMAD,A.HAMILTON,D.DAMON,V.MCKENZIE)	**DONELL JONES** (C) (D) UNTOUCHABLE/[illegible]/ATLANTIC †	7
30	26	20	18	**LEARN TO FLY** A.[illegible],FOO FIGHTERS,FOO FIGHTERS)	**FOO FIGHTERS** ROSWELL ALBUM CUT/RCA †	19
31	19	12	18	**I WANNA LOVE YOU FOREVER** ▲ L.BIANCANIELLO,S.WATTERS (S.WATTERS,L.BIANCANIELLO)	**JESSICA SIMPSON** (C) (D) COLUMBIA 79262 †	3
(32)	33	41	7	**I WANNA KNOW** JOE,T.ALLEN (J.THOMAS,J.SKINNER,M.WILLIAMS)	**JOE** JIVE SOUNDTRACK CUT	32
(33)	29	29	12	**MY BEST FRIEND** B.GALLIMORE,J.STROUD,T.MCGRAW,A.MAYO,B.LUTHER)	**TIM MCGRAW** CURB ALBUM CUT	29
(34)	40	54	5	**FALLS APART** D.KAHNE (SUGAR RAY,D.KAHNE)	**SUGAR RAY** LAVA ALBUM CUT/ATLANTIC †	34
				◄ Greatest Gainer/Airplay ►		
(35)	63	74	3	**THONG SONG** SISQO,TIM & BOB (M.ANDREWS,T.KELLEY,B.ROBINSON,R.ROSA,D.CHILD)	**SISQO** DRAGON/DEF SOUL ALBUM CUT/DMG	35
(36)	47	55	4	**FORGOT ABOUT DRE** DR. DRE,MEL-MAN (A.YOUNG,M.BRADFORD,M.MATHERS)	**DR. DRE FEATURING EMINEM** AFTERMATH ALBUM CUT/INTERSCOPE †	36
(37)	43	51	5	**BACK AT ONE** C.CHAMBERLAIN (B.MCKNIGHT)	**MARK WILLS** (V) MERCURY (NASHVILLE) ALBUM CUT †	37
38	32	28	15	**HANGINAROUND** D.LOWERY,D.HERRING,A.F.DURITZ,D.VICKREY,B.MIZE,D.BRYSON)	**COUNTING CROWS** (V) DGC ALBUM CUT/INTERSCOPE †	28
(39)	42	44	9	**SMILE** D.HUFF (C.LINDSEY,K.FOLLESE)	**LONESTAR** (V) BNA ALBUM CUT †	39
(40)	46	46	6	**LOVE IS BLIND** [illegible],B.[illegible],J.JEFFERS,A.FIELDS,H.DEAN)	**EVE FEATURING FAITH EVANS** RUFF RYDERS ALBUM CUT/INTERSCOPE †	40
41	34	31	16	**WHAT DO YOU SAY** D.MALLOY,P.MCENTIRE (M.DULANEY,N.THRASHER)	**REBA** (V) MCA NASHVILLE ALBUM CUT †	31
42	44	49	27	**SEXUAL (LI DA DI)** ★ THE BERMAN BROTHERS,R.NOWELS,B.STEINBERG,A.CREMERS)	**AMBER** (T) (X) TOMMY BOY 381* †	42
43	31	25	18	**BIG DEAL** ★ W.C.RIMES (A.ANDERSON,J.STEELE)	**LEANN RIMES** (C) (D) (V) CURB 73086 †	23
44	37	33	32	**BLACK BALLOON** ★ R.CAVALLO,GOO GOO DOLLS (J.RZEZNIK)	**GOO GOO DOLLS** (C) (D) (V) WARNER BROS. 16946 †	16
(45)	49	62	8	**ONE NIGHT STAND** ★ J-SHIN,L.SCOTT (J-SHIN,L.SCOTT)	**J-SHIN FEATURING LATOCHA SCOTT** (C) (D) (T) SLIP N-SLIDE 84489/ATLANTIC †	45
(46)	53	61	4	**EVERYTHING YOU WANT** M.ENDERT,B.GROSSE (M.SCANNELL)	**VERTICAL HORIZON** RCA ALBUM CUT †	46
(47)	57	64	6	**G'D UP** ★ BATTLECAT (C.BROADUS,T.DAVIS,K.SPILLMAN,D.MEANS,K.GILLIAM)	**SNOOP DOGG PRESENTS THA EASTSIDAZ** (C) (D) (T) DOGG HOUSE 2041/TVT †	47
48	41	30	42	**WHERE MY GIRLS AT?** ● M.ELLIOTT (M.ELLIOTT,R.STEWART,E.SEATS)	**702** (C) (D) (T) MOTOWN 860891 †	4
49	38	38	13	**RHYTHM DIVINE** ★ M.TAYLOR,B.RAWLING (P.BARRY,M.TAYLOR)	**ENRIQUE IGLESIAS** (T) INTERSCOPE 497226* †	38
50	51	43	13	**GOT TO GET IT** ★ SISQO,A.WEST,M.ANDREWS,A.WEST,M.COLLINS,J.TRAVIS)	**SISQO FEATURING MAKE IT HOT** (T) DRAGON/DEF SOUL 56245*/IDJMG †	40
(51)	62	84	3	**I DON'T WANNA** D.SCANTZ,K.HICKS (J.AUSTIN,D.SCANTZ,K.HICKS,J.PHA)	**AALIYAH** PRIORITY SOUNDTRACK CUT	51
(52)	59	76	3	**FROM THE BOTTOM OF MY BROKEN HEART** E.F.WHITE (E.F.WHITE)	**BRITNEY SPEARS** JIVE ALBUM CUT †	52
53	45	38	15	**24/7** ● A.RAY (A.RAY,SCOTT SMITH)	**KEVON EDMONDS** (C) (D) (T) (X) RCA 69924 †	30
(54)	84	13	3	**THE BEST DAY** T.BROWN,G.STRAIT (C.CHAMBERLAIN,D.DILLON)	**GEORGE STRAIT** (V) MCA NASHVILLE ALBUM CUT	54
55	48	48	10	**NONE OF UR FRIENDS BUSINESS** TIMBALAND,[illegible],J.JIMPKIN,T.MOSLEY)	**GINUWINE** 550 MUSIC ALBUM CUT/550-WORK †	48
56	36	24	18	**WAITING FOR TONIGHT** ★ R.JAKE,R.JONES,M.CHRISTIANSEN,M.GARVIN,P.TEMPLE)	**JENNIFER LOPEZ** (T) WORK 79208*/550-WORK †	8
57	52	50	17	**HE DIDN'T HAVE TO BE** F.ROGERS,[illegible],R.PAISLEY,K.LOVELACE)	**BRAD PAISLEY** (V) ARISTA NASHVILLE ALBUM CUT †	30
(58)	68	85	3	**I LIKE IT** ★ D.AUSTIN,J.AUSTIN,G.WHITE)	**SAMMIE** (C) (D) (T) FREEWORLD 587*/CAPITOL †	58
(59)	72	77	3	**HOW DO YOU LIKE ME NOW?!** [illegible],T.KEITH (T.KEITH,[illegible])	**TOBY KEITH** DREAMWORKS/NASHVILLE ALBUM CUT †	59
60	56	60	8	**NO MORE RAIN (IN THIS CLOUD)** A.STONE,[illegible],B.WILLIAMS,[illegible],[illegible] (WEATHER,[illegible])	**ANGIE STONE** ARISTA ALBUM CUT †	56
(61)	73	80	3	**LESSONS LEARNED** T.LAWRENCE,E.F.ANDERSON,B.CARR,T.LAWRENCE,P.NELSON,L.BOONE)	**TRACY LAWRENCE** ATLANTIC/NASHVILLE ALBUM CUT †	61
62	39	34	13	**GIRL ON TV** ● R.CRONIN,B.YOUNG,D.BRAIN (R.CRONIN,B.YOUNG,D.BRAIN)	**LFO** (C) (D) ARISTA 17356 †	10
(63)	NEW ►		1	**DEAR LIE** BABYFACE,T.WATKINS)	**TLC** LAFACE ALBUM CUT/ARISTA	63
64	60	53	17	**GOT YOUR MONEY** THE NEPTUNES (P.WILLIAMS,C.HUGO,R.JONES)	**OL' DIRTY BASTARD FEATURING KELIS** ELEKTRA ALBUM CUT/EEG †	33
(65)	NEW ►		1	**BEST FRIEND** ★ S.COMBS,M.WINANS,S.COMBS,M.WINANS,C.CROSS)	**PUFF DADDY FEAT. MARIO WINANS & HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR** (C) (D) BAD BOY 79318/ARISTA †	65
66	61	57	8	**THE GREAT BEYOND** P.MCCARTHY (P.[illegible],M.MILLS,M.STIPE)	**R.E.M.** WARNER BROS. SOUNDTRACK CUT †	57
(67)	69	69	5	**WHAT'S MY NAME** ★ K.GOTTI (SELF,E.SIMMONS,L.LORENZO,E.HINSON)	**DMX** (T) RUFF RYDERS/DEF JAM 562540*/IDJMG †	67
68	58	58	9	**DANCIN'** ★ D.LIGHTY,EDDIE F,T.RILEY (D.LIGHTY,E.FERRELL,C.LIGHTY,D.DAMON,B.MUHAMMAD,T.RILEY)	**GUY** (C) (D) (T) MCA 155657 †	19
(69)	79	—	2	**LOVE'S THE ONLY HOUSE** M.MCBRIDE,P.WORLEY,T.DOUGLAS,B.CASON)	**MARTINA MCBRIDE** (V) RCA/NASHVILLE ALBUM CUT †	69
(70)	82	—	2	**THIS WOMAN NEEDS** D.HUFF,[illegible],R.BAKER,C.HARRINGTON)	**SHEQUISY** LYRIC STREET ALBUM CUT †	70
(71)	78	83	3	**BECAUSE YOU LOVE ME** T.MCGRAW,B.GALLIMORE,[illegible],SHERRILL,KOSTAS)	**JO OEE MESSINA** CURB ALBUM CUT †	71
72	66	59	15	**IF YOU LOVE ME** ★ MINT CONDITION,[illegible],LEWIS)	**MINT CONDITION** (C) (D) (T) ELEKTRA 64022/EEG †	30
73	54	45	11	**YOU CAN DO IT** ★ ONE EYE,[illegible],[illegible],JACKSON,D.ROLISON)	**ICE CUBE FEATURING MACK 10 & MS. TOI** (C) (D) (T) LENCH MOB/INTERSCOPE 58[illegible]/PRIORITY †	35
74	65	65	5	**DO IT AGAIN (PUT YA HANDS UP)** ★ ROCKWILDER (S.[illegible],D.[illegible],[illegible],DGRANT,N.JOSHUA,A.WHITEHEAD)	**JAY-Z FEATURING BEANIE SIGEL & AMIL** (T) ROC-A-FELLA/DEF JAM 562[illegible]/IDJMG †	65
75	67	68	11	**CAUGHT OUT THERE** ★ THE NEPTUNES (P.WILLIAMS,C.HUGO)	**KELIS** (C) (D) (T) VIRGIN 38677 †	54
76	77	81	3	**PUT YOUR HAND IN MINE** B.J.WALKER JR.,S.EWING,W.MAHRER)	**TRACY BYRD** (V) RCA/NASHVILLE ALBUM CUT	76
77	76	78	4	**SMOKE RINGS IN THE DARK** T.BROWN,M.WRIGHT (R.RUTHERFORD,H.ROBERT)	**GARY ALLAN** (V) MCA NASHVILLE ALBUM CUT †	76
78	55	47	14	**POP A TOP** [illegible],[illegible],[illegible],TUCKEY)	**ALAN JACKSON** (V) ARISTA NASHVILLE ALBUM CUT †	43
79	71	70	19	**STAY THE NIGHT** ★ PLATINUM STATUS,T.ISAAC,C.STOKES (T.ISAAC,PLATINUM STATUS,J.JONES)	**IMX** (C) (D) (T) (V) MCA 155630 †	23
(80)	NEW ►		1	**OTHERSIDE** R.RUBIN,[illegible],FLEA,J.FRUSCIANTE,C.SMITH)	**RED HOT CHILI PEPPERS** WARNER BROS. ALBUM CUT †	80
81	83	72	13	**ANGELS** G.CHAMBERS,S.POWER (R.WILLIAMS,G.CHAMBERS)	**ROBBIE WILLIAMS** (V) CAPITOL ALBUM CUT †	53
82	81	71	4	**BREATHE AND STOP** Q-TIP,[illegible],[illegible],REED,SR.,G.REED,R.HANDY,C.HORNE,R.BELL,R.BELL,R.MICKENS)	**Q-TIP** ARISTA 2001 ALBUM CUT/ARISTA †	71
(83)	85	—	2	**U UNDERSTAND** M.FRESH,B.THOMAS,T.GREY)	**JUVENILE** CASH MONEY ALBUM CUT/UNIVERSAL †	83
84	70	63	18	**WHEN I SAID I DO** C.BLACK,C.BLACK)	**CLINT BLACK** (V) RCA/NASHVILLE ALBUM CUT †	31
85	75	67	14	**DEEP INSIDE** K.DEANE (M.J.BLIGE,T.GETER,K.DEANE,E.JOHN,B.TAUPIN)	**MARY J. BLIGE** MCA ALBUM CUT †	63
(86)	NEW ►		1	**NO LEAF CLOVER** B.BROCK,[illegible],HETFIELD,M.KAMEN (J.HETFIELD,L.ULRICH)	**METALLICA** ELEKTRA ALBUM CUT/EEG †	86
87	74	75	3	**TRICKY, TRICKY** F.LUD,DJ FACT (L.BEGA,Z.PIPPY,D.FACT,F.LUD)	**LOU BEGA** RCA ALBUM CUT †	74
88	84	94	6	**THE BEST MAN I CAN BE** J.JAM,T.LEWIS,J.WRIGHT (J.HARRIS III,T.LEWIS,J.WRIGHT)	**GINUWINE, R.L., TYRESE, CASE** COLUMBIA SOUNDTRACK CUT †	83
89	88	92	11	**RE-ARRANGED** T.DAILY,LIMP BIZKIT,S.WEILAND,F.DURST,S.RIVERS,W.BORLAND,J.OTTO)	**LIMP BIZKIT** FLIP ALBUM CUT/INTERSCOPE †	88
90	86	89	20	**HOME TO YOU** G.FUNDIS,A.SMITH,S.LIGHT)	**JOHN MICHAEL MONTGOMERY** ATLANTIC/NASHVILLE ALBUM CUT †	45
(91)	93	—	16	**CANDY** ● JIVE,HARLEM,THE WASABEES (JIVE,D.RICH,D.KATZ)	**MANDY MOORE** (C) (D) (V) 550 MUSIC 79240/550 WORK †	41
92	90	95	16	**GUERRILLA RADIO** ★ B.BOWEN,T.DEMME,P.FORD,T.MORELLO,B.WILK,Z. DE LA ROACHA)	**RAGE AGAINST THE MACHINE** (D) EPIC 79[illegible] †	69
93	89	82	20	**THE CHEMICALS BETWEEN US** G.ROSSDALE (G.ROSSDALE)	**BUSH** TRAUMA ALBUM CUT †	67
94	95	87	16	**4, 5, 6** ● C.STEWART,C.A.STEWART,K.BURRUSS,T.JOHNSTON,J.THOMPKINS)	**SOLE FEATURING JT MONEY & KANDI** (C) (D) DREAMWORKS 459029 †	21
95	87	86	11	**THA BLOCK IS HOT** ★ M.FRESH,LIL' WAYNE,JUVENILE,B.G.,M.FRESH)	**LIL' WAYNE FEATURING JUVENILE & B.G.** (T) CASH MONEY 15654*/UNIVERSAL †	72
96	97	90	11	**N 2 GETHER NOW** ★ DJ PREMIER,T.DAILY,C.SMITH,F.DURST,C.MARTIN)	**LIMP BIZKIT FEATURING METHOD MAN** (T) FLIP 497183*/INTERSCOPE †	73
97	91	97	12	**L.A. SONG** ★ D.LEIBER,B.HART)	**BETH HART** (D) 143/LAVA 84547/ATLANTIC †	90
98	92	79	11	**LIVE, LAUGH, LOVE** D.JOHNSON,C.WALKER (G.NICHOLSON,A.SHAMBLIN)	**CLAY WALKER** GIANT (NASHVILLE) ALBUM CUT †	74
(99)	NEW ►		1	**FREAKIN' IT** ★ POKE & TONE,P.J.SAWYER,M.MCLEOD,B.EDWARDS,N.RODGERS,W.SMITH,S.BARNES,J.C.OLIVIER,L.BENNETT)	**WILL SMITH** [illegible] 79341*	99
(100)	NEW ►		1	**LEFT, RIGHT, LEFT** ★ S.REID,T.[illegible]	**ORAMA** (C) (T) (X) TIGHT 2 BEE/TIGHT N LIFE 45[illegible]/ATLANTIC	100

Songs with the greatest airplay and/or sales gains recorded this week. Greatest Gainer/Sales and Greatest Gainer/Airplay are awarded, respectively, for the largest sales and airplay increases on the chart † Videoclip availability ★ Indicates retail single available and is removed upon Recording Industry Association Of America (RIAA) certification ●RIAA certification for net shipment of 500,000 units (Gold) ▲RIAA certification for net shipment of 1 million units (Platinum), with additional million indicated by a number following the symbol ★ Retail Launch. Indicates first full week that retail release contributes to song's point total. Airplay-only songs are not eligible for the Hot 100 until they reach the top 75 of the Hot 100 Airplay chart. Songs are removed from the Hot 100 and Hot 100 Airplay charts simultaneously if they have been on the Hot 100 for more than 20 weeks and rank below 50. (C) Cassette single available. (D) CD Single available. (M) Cassette maxi-single available. (T) Vinyl maxi-single available. (V) vinyl single available. (X) CD maxi-single available. Catalog number is for (D). * Indicates (D) unavailable, in which case, catalog number is for (C), (X), (T) or (M) respectively, based on availability. © 2000, Billboard/BPI Communications and SoundScan, Inc

DC TALK'S MCKEEHAN LEADS DOVE NOMS

(Continued from page 8)

as well as those who are new."

Hosted by Kathie Lee Gifford, the Dove Awards will be held April 20 at Nashville's Grand Ole Opry. The show will be produced by Nashville-based High Five Entertainment and televised nationally via a syndication agreement with Central City Productions in Chicago.

"We obviously will try to build the Dove Awards show to reflect the nominations," says Breeden. "As producers of the Dove Awards, we consider it one of our toughest years. We could have a four-hour show and have great music the entire time. So it's going to be really tough to try to represent this wonderful slate of nominees in just two hours of television."

The Dove Awards are voted on by the 5,500 members of the GMA. Following is a partial list of nominees. For a complete listing of nominees in the 44 categories, visit doveawards.com.

Artist of the year: Avalon, Steven Curtis Chapman, Point Of Grace, Sixpence None The Richer, Michael W. Smith.

Songwriter: Brent Bourgeois, Cindy Morgan, Fernando Ortega, Michael W. Smith, Darlene Zschech.

Male vocalist: Steven Curtis Chapman, Fred Hammond, Fernando Ortega, Chris Rice, Michael W. Smith.

Female vocalist: Jennifer Knapp, Leigh Nash, Nichole Nordeman, Kathy Troccoli, Jaci Velásquez.

New artist: FFH, Ginny Owens, Rachel Proffitt, Out Of Eden, Watermark.

Producer: Brown Bannister, Brent Bourgeois, Todd Collins, Monroe Jones, Charlie Peacock.

Song of the year: "Basic Instructions," recorded by Burlap To Cashmere, written by Steven Delopoulos and John Philippidos; "Can't Live A Day Without You," recorded by Avalon, written by Joe Beck, Connie Harrington, and Ty Lacy; "Choose Life," recorded by Big Tent Revival, written by Steve Wiggins and Bill Batstone; "Consume Me," recorded by dc Talk, written by Toby McKeehan, Michael Tait, Kevin Max, and Mark Heimermann; "Dive," recorded and written by Steven Curtis Chapman; "I Will Follow Christ," recorded by Clay Crosse, BeBe Winans, and Bob Carlisle, written by Clay Crosse; "I've Always Loved You," recorded by Third Day, written by Mac Powell, David Carr, Mark Lee, Tai Anderson, and Brad Avery; "Jesus King Of Angels," recorded and written by Fernando Ortega; "The Only Thing I Need," recorded by 4HIM and Jon Anderson, written by Brent Bourgeois; "This Is Your Time," recorded by Michael W. Smith, written by Michael W. Smith and Wes King.


CHAPMAN


WINANS

Short form music video: "Consume Me," dc Talk, produced and directed by Mark Herselink, directed by Tryan George; "In My Shoes," Polarboy, produced and directed by Brandon Dickerson; "Lookin' For Love," Out Of Eden, produced by Sarah Taggert, directed by Billy Taylor; "Mia," Chevelle, produced and directed by Jonathan Richter; "Thicker," Chasing Furies, produced by Nick Barre, directed by Brandon Dickerson; "This Is Your Time," Michael W. Smith, produced by Ben Pearson, directed by Brandon Dickerson.

HOT SPOTLIGHT

by Silvio Pietroluongo

GOOD 'GOD': Mariah Carey Featuring Joe & 98° vault 22-2 on The Billboard Hot 100 with "Thank God I Found You" (Columbia), as 108,000 units are scanned in the single's first full week of release. Just like the Tennessee Titans in the Super Bowl, Carey and friends fall a bit short of the goal line. Whereas the Titans needed one more yard, "God" fell about 40,000 units shy of the top spot.

Carey's sales total pushes her to the top of the Hot 100 Singles Sales chart for the seventh time in her career, up from No. 52, where street-date violations prompted her early debut last issue. Although a six-digit sales week is nothing short of impressive, Carey's first-week total is slightly less than half of her previous release, "Heartbreaker," which scanned a hefty 271,000 units in its first full week of sales in the Oct. 9, 1999, issue. "Heartbreaker's" one-week tally stands as Carey's largest one-week take on the sales chart.

One advantage Carey has over the Titans is that she'll have an opportunity next issue to hit pay dirt on the Hot 100, as "I Know I Love You," by labelmate **Savage Garden**, dips in both sales and airplay. A repeat of this issue's 30% sales drop by "Loved" could provide Carey with enough room to maneuver her way to No. 1, provided that sales of "God" remain steady while its airplay continues to rise. This issue, "God" gains 1 million listeners, while "Loved's" audience declines by 2 million.

WEST SIDE STORY: More often than not, a song hits the chart and becomes a huge smash before it is nominated for a Grammy. Sometimes, however, it works the other way, as evidenced by the Hot Shot Debut on the Hot 100. Nominated recently for best pop performance by a duo or group with vocals, "Maria Maria" by **Santana Featuring the Product G&B** (Arista) debuts at No. 15, propelled by sales of 55,000 units. "Maria" also enters the Hot 100 Airplay chart at No. 57.

"Maria" began making waves on rhythmic top 40 stations, debuting on sister publication Airplay Monitor's Rhythmic Top 40 chart in October and peaking at No. 8 last month. This issue, "Maria" climbs 35-28 on Top 40 Tracks, as it adds 28 mainstream top 40 stations to its list of believers.

The Product G&B, which handles vocals on "Maria," comprises **Money Harm** and **Sincere**. Its self-titled album on Refugee Allstars/Columbia Records is scheduled to be released this summer.

SOUTHERN MOVES: Lonestar's "Amazed" (BNA) falls 17-18 on the Hot 100, although it gains 4 million listeners. It is the second time in a row that "Amazed" has a backward bullet. There's no doubt that "Amazed" will rebound, as the single will hit retail on Tuesday (8).

Also coming out on that day are retail releases by **Faith Hill**, with "Breathe" (Warner Bros. Nashville/WRN), and **Britney Spears**, with "From The Bottom Of My Broken Heart" (Jive). These songs will have an impact on the Hot 100 in the Feb. 26 issue.

Another backward bullet occurs at No. 33 with **Tim McGraw's** "My Best Friend" (Curb). "Friend" is pushed down four spots, as it is overtaken by **Santana Featuring the Product G&B's** "Maria Maria's" No. 15 debut; **Sonique's** "It Feels So Good" (Farm Club/Republic/Universal), which jumps 30-23; and **Joe's** "I Wanna Know" (Jive), which climbs 33-32.

VERTICAL HORIZON GETS EVERYTHING IT WANTS ON RCA

(Continued from page 11)

several months, the album was a steady presence on the chart and eventually peaked at No. 3 in the Jan. 29 issue. "Everything You Want" achieved Heatseekers Impact status when it rose from No. 15 to No. 92 on The Billboard 200 in the Feb. 5 issue. The album stands at No. 75 this issue.

Scannell says, "Being on RCA has also meant that we are getting played on the radio, which makes an incredible difference: We've seen our album sales and audience attendance jump." He adds with a laugh, "We were on Casey Kasem's [nationally syndicated "American Top 40"] radio show, and that just blew us away."

"We Are," the first single, reached No. 21 on the Modern Rock Tracks chart last year. The follow-up single, the album's title track, is proving to be a multi-format hit, having made an impact on several charts, including Modern Rock Tracks, Top 40 Tracks, Hot AC Airplay, Top 40 Adult, and The Billboard Hot 100. At This issue, the song is No. 14 on the Modern Rock Tracks chart and No. 40 on the Hot 100.

In addition, VH1 has selected Vertical Horizon to be part of the network's Inside Track promotion, which spotlights new and developing artists. VH1 currently has the "Everything You Want" video among its 10 most-played clips, according to Broadcast Data Systems. Both VH1 and MuchMusic are also playing the video. Vertical Horizon is scheduled to tape an appearance on "The Late Late Show With Craig Kilborn" on Feb. 23.

"'Everything You Want' is a better song than 'We Are,'" says Todd Nolem, assistant PD/music director of modern radio station KXRK Salt Lake City. "That's why we passed on the first single but have been playing 'Everything You Want.' Requests for the song are through the roof, and it's now a few more singles on the album."

"Whenever we see a jump in sales for an album that's been out for several months, it's usually because the album's been getting more airplay," notes Robert Martinez, assistant manager of the southern California station for the Wherehouse retailer in Los Angeles. "That's what's been going on with Vertical Horizon."

Vertical Horizon's burgeoning commercial success comes after several years of establishing an underground following, particularly in such East Coast cities as Boston, New York, and Washington, D.C., where the band members have been based over the years. Part of developing that grassroots following included Vertical Horizon releasing three independent albums: 1992's "There And Back Again," 1995's "Running On Ice," and 1997's "Live Stages."

The band—which, along with Scannell, consists of guitarist/vocalist Keith Kane, bass player Sean Hurley, and drummer Ed Toth—is on a U.S. tour and is performing some dates with Stroke 9 (see story, page 11).

Vertical Horizon is managed by Metropolitan Entertainment Group and booked by Monterey Peninsula Artists. Atlantic Music/WB Music Corp. (ASCAP) publishes songs written by Scannell, the band's chief songwriter.

Kaja Gula, RCA senior director of marketing and artist development, says, "There were two audiences we went after in marketing this album. Because Vertical Horizon's indie albums all sold a total of about 70,000 copies, we had an existing fan base, and the plan has been to maximize that fan base.

"The second audience is the audience for Vertical Horizon, and we were able to target a lot of those fans through the Internet," Gula says. "The initial pressings of the 'Everything You Want' album included a password to be able to download particularly unreleased songs from the band."

The mainstream exposure for Vertical Horizon has resulted in a noticeable change in the band's audience, according to Scannell. "For a long time, we had a college-age crowd. But since this record's been getting airplay, we're getting more young kids in our audience."

RCA hasn't decided yet what Vertical Horizon's next single will be. Gula says, "There are so many great songs on the album, it's going to be difficult to decide what the next single will be, but it's a great problem to have. We're going to be in the Vertical Horizon business for a very long time."

Meanwhile, Scannell says of his hopes for the future, "I'd love to keep playing bigger venues, and I'd love to do stuff internationally. But most importantly, I'd like to write better songs. We've very proud of all of our songs, but I don't want to have one hit and just go away. We've been doing this long enough that I think we'll be around for a while. It's important to appreciate the moment and enjoy where we are, but if I lived my life worrying about when our next hit's going to happen, I'd lead a pretty empty life."

> *'Being on a major label has made all the difference in the world'*
>
> **– MATT SCANNELL –**

FEDS TO SCRUTINIZE WARNER/EMI

(Continued from page 66)

ure similar to that of Universal, which after its 1998 merger with PolyGram now commands 26.39% of the market of the five remaining majors.

But there is an important difference between the two figures, observers say. The Universal figure represents its share of the present market of five companies. However, the Warner/EMI figure represents what would be a similar market share of the four remaining major record companies.

Says the antitrust expert, "There will probably be market shares in the area where there now are likely could be problems, when you go from five to four major companies."

The regulatory agency will then apply the federal horizontal merger guideline, which includes a market share analysis of its own, including the Herfindahl-Hirschman Index (HHI), a mathematical calculation that predicts a snapshot of a future merged-market share.

According to an FTC publication that describes the index's use, if the HHIs of the pre- and post-merger markets fall within certain ranges, "the agencies are not likely to challenge the transaction. Low HHIs may therefore bring some transactions into the safe harbors of the merger guidelines."

If the HHIs "fall outside of the safe harbors, a merger likely will create a presumption that the merger is likely to create or enhance market power or facilitate its exercise," according to the publication.

Neither agency can actually approve or disapprove mergers, but they are given authority to challenge proposed mergers in court.

Mergers are also subject to the Clayton Act, which disallows mergers that would lessen competition substantially or create a monopoly.

THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

FEBRUARY 12, 2000

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST / IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTES)(SEE KEY) / TITLE	PEAK POSITION
			No. 1/Hot Shot Debut	
1	**NEW ▶**	1	**D'ANGELO** VIRGIN 48499* (11 9/8)(17 98) 1 week at No. 1 / VOODOO	1
2	1	33	**SANTANA** ARISTA 19030 (11 98)(17 98) / SUPERNATURAL	1
			Greatest Gainer	
3	1	11	**DR. DRE** ▲ / AFTERMATH 490406/INTERSCOPE (12 98/18 98) / DR. DRE — 2001	1
4	2	2	**CELINE DION** ▲ SOU MUSIC 63762/SFG (11 98 EQ/18 98) / ALL THE WAY... A DECADE OF SONG	1
5	**NEW ▶**	1	**THE LOX** RUFF HYDE/EPIC 49059*/INTERSCOPE (12 98/18 98) / WE ARE THE STREETS	5
6	4	5	**CHRISTINA AGUILERA** ▲ RCA 67600 (11 98)/7 98) / CHRISTINA AGUILERA	1
7	5	3	**OMX** ▲ RUFF RYDER/EPIC/SNM 2AM 549032*/NUMB (12 98/18 98) / ...AND THEN THERE WAS X	1
8	6	8	**EIFFEL 65** ▲ REPUBLIC 11571/MCA/UNIVERSAL (11 98/17 98) / EUROPOP	6
9	7	4	**VARIOUS ARTISTS** ▲ UNIVERSAL/EMI-ZOMBA 545417/DTV (11 98/17 98) / NOW 3	4
10	9	9	**BACKSTREET BOYS** ● ▲ JIVE 41670 (11 98)/17 98) / MILLENNIUM	1
11	11	10	**KID ROCK** ▲ LAVA/ATLANTIC 83119*/ALG (10 98/16 98) / DEVIL WITHOUT A CAUSE	5
12	10	6	**JAY-Z** ▲ ROC-A-FELLA/DEF JAM 546827*/IDJ (12 98/18 98) / VOL. 3...LIFE AND TIMES OF S. CARTER	1
13	**NEW ▶**	1	**GUY** MCA 112054 (11 98)/17 98) / III	13
14	14	14	**SISQÓ** ▲ DRAGON/DEF SOUL 546816*/UMG (11 98)/17 98) / UNLEASH THE DRAGON	14
15	8	—	**JAGGED EDGE** SO SO DEF/COLUMBIA 69662/ZOM (10 98 EQ/16 98) / J.E. HEARTBREAK	8
16	12	12	**DIXIE CHICKS** ▲ MONUMENT 69678/SONY (NASHVILLE) (11 98 EQ/17 98) / FLY	1
17	13	13	**BRITNEY SPEARS** ● ▲ JIVE 41651 (11 98)/17 98) / ...BABY ONE MORE TIME	1
18	18	20	**DESTINY'S CHILD** ▲ COLUMBIA 69676/SYC (11 98 EQ/17 98) / THE WRITING'S ON THE WALL	6
19	15	17	**SHANIA TWAIN** ◆ ▲ MERCURY (NASHVILLE) 536003 (10 98/17 98) / COME ON OVER	2
20	15	19	**SAVAGE GARDEN** ▲ COLUMBIA 63711/CRG (11 98/17 98) / AFFIRMATION	6
21	17	11	**2PAC + OUTLAWZ** ▲ AMARU/DEATH ROW 49041*/INTERSCOPE (12 98/18 98) / STILL I RISE	6
22	19	22	**7** / SOUNDTRACK PRIORITY 23123* (11 98)/17 98) / NEXT FRIDAY	19
23	20	31	**CREED** ▲ WIND-UP 13053* (11 98)/17 98) / HUMAN CLAY	1
24	24	27	**LOU BEGA** ▲ RCA 67887 (11 98)/17 98) / A LITTLE BIT OF MAMBO	3
25	22	17	**LIMP BIZKIT** ▲ ² FLIP 490339*/INTERSCOPE (11 98)/17 98) / SIGNIFICANT OTHER	1
26	21	16	**BLINK-182** ▲ MCA 111950 (11 98)/17 98) / ENEMA OF THE STATE	9
27	23	21	**MARIAH CAREY** ▲ COLUMBIA 63800/CRG (11 98 EQ/17 98) / RAINBOW	2
28	26	12	**FAITH HILL** ▲ WARNER BROS. (NASHVILLE) 47237/WRN (11 98)/17 98) / BREATHE	1
29	30	33	**BRIAN MCKNIGHT** ▲ MOTOWN 153708/UNIVERSAL (12 98/18 98) / BACK AT ONE	7
30	28	24	**JUVENILE** ▲ CASH MONEY 542179/UNIVERSAL (12 98/18 98) / THA G-CODE	10
31	25	18	**METALLICA** ▲ ² ELEKTRA 62463*/EEG (18 98/24 98) / S & M	2
32	54	27	**MACY GRAY** ● EPIC 69490* (11 98 EQ/16 98) / ON HOW LIFE IS	32
33	**NEW ▶**	1	**SOUNDTRACK** WIND-UP 13056 (11 98)/17 98) / SCREAM 3 THE ALBUM	33
34	29	25	**KORN** ▲ ² IMMORTAL 63710*/EPIC (11 98 EQ/17 98) / ISSUES	1
35	27	29	**VARIOUS ARTISTS** ▲ WARNER BROS./ELEKTRA 14625/ARISTA (11 98)/17 98) / TOTALLY HITS	14
36	**NEW ▶**	1	**HYPNOTIZE CAMP POSSE** HYPNOTIZE MINDS 18834/DUD (11 98)/17 98) / THREE 6 MAFIA PRESENTS HYPNDTIZE CAMP POSSE	36
37	38	20	**EVE** ▲ RUFF RYDER 49403*/INTERSCOPE (11 98)/17 98) / LET THERE BE...EVE—RUFF RYDERS' FIRST LADY	1
38	**RE-ENTRY**	2	**ANNE MURRAY** STRAIGHTWAY 20021 (15 98)/19 98) / WHAT A WONDERFUL WORLD	38
39	31	30	**JUVENILE** ▲ CASH MONEY 153163/UNIVERSAL (11 98)/17 98) / 400 DEGREEZ	9
40	40	41	**LONESTAR** ▲ BNA 67762/RLG (10 98/16 98) / LONELY GRILL	28
41	33	—	**ENIGMA** VIRGIN 48616 (12 98)/17 98) / THE SCREEN BEHIND THE MIRROR	33
42	36	28	**THE NOTORIOUS B.I.G.** ▲ BAD BOY 73037*/ARISTA (11 98)/17 98) / BORN AGAIN	1
43	34	37	**ENRIQUE IGLESIAS** ▲ INTERSCOPE 490540* (12 98/18 98) / ENRIQUE	33
44	38	35	**TIM MCGRAW** ▲ CURB 77942 (10 98)/17 98) / A PLACE IN THE SUN	1
45	46	52	**RED HOT CHILI PEPPERS** ▲ WARNER BROS. 47386* (10 98/17 98) / CALIFORNICATION	3
46	35	34	**RICKY MARTIN** ▲ COLUMBIA 69851*/CRG (11 98 EQ/17 98) / RICKY MARTIN	1
47	37	11	**WILL SMITH** ▲ COLUMBIA 69665*/CRG (11 98 EQ/17 98) / WILLENNIUM	5
48	51	53	**MIKE STONE** ● ARISTA 21002 (10 98/16 98) / BLACK DIAMOND	48
49	44	45	**MANDY MOORE** ● 550 MUSIC 69917/EPC (11 98 EQ/16 98) / SO REAL	44
50	43	39	**SMASH MOUTH** ▲ INTERSCOPE 49036 (11 98)/17 98) / ASTRO LOUNGE	6
51	41	23	**MARK WILLS** MCA/CURB 11449/MCA 54628 (11 98)/17 98) / PERMANENTLY	23
52	52	65	**THIRD EYE BLIND** ▲ ELEKTRA 62431*/EEG (11 98)/17 98) / BLUE	40
53	47	47	**MARC ANTHONY** ▲ COLUMBIA 69778*/CRG (11 98 EQ/17 98) / MARC ANTHONY	8
54	64	87	**SOUNDTRACK** COLUMBIA 63911/CRG (11 98 EQ/17 98) / THE SOPRANOS	54
55	53	63	**BLAQUE** ▲ TRACK MASTERS/COLUMBIA 69967/CRG (10 98 EQ/16 98) / BLAQUE	53
56	54	73	**EMINEM** ▲ ³ WEB/AFTERMATH 490287*/INTERSCOPE (11 98)/17 98) / THE SLIM SHADY LP	2
57	39	87	**SOUNDTRACK** WARNER SUNSET/ATLANTIC: 83272*/ASG (10 98)/17 98) / ANY GIVEN SUNDAY	28
58	68	81	**SOUNDTRACK** REPRISE 47563/WARNER BROS. (11 98)/17 98) / MAGNOLIA	58
59	48	42	**LIL' WAYNE** ▲ CASH MONEY 153919/UNIVERSAL (11 98)/17 98) / THA BLOCK IS HOT	3
60	45	49	**VARIOUS ARTISTS** UTV/DEF JAM 541440/IDJMG (10 98)/17 98) / THE SOURCE PRESENTS HIP-HOP HITS — VOLUME 3	45
61	49	43	**LFO** ▲ ARISTA 14605 (11 98)/17 98) / LFO	21
62	59	59	**GOOSMACK** ▲ ² REPUBLIC 11519/UNIVERSAL (11 98)/17 98) / GOOSMACK	22
63	57	55	**JENNIFER LOPEZ** ▲ WORK 69351/EPC (11 98 EQ/17 98) / ON THE 6	8
64	71	67	**MARY J. BLIGE** ▲ MCA 111929* (11 98)/17 98) / MARY	2
65	58	57	**DIXIE CHICKS** ▲ MONUMENT 68579/SONY (NASHVILLE) (10 98 EQ/17 98) / WIDE OPEN SPACES	4
66	55	44	**COUNTING CROWS** ▲ DGC 49043*/INTERSCOPE (11 98)/17 98) / THIS DESERT LIFE	8
67	50	40	**RAGE AGAINST THE MACHINE** ▲ EPIC 69630* (11 98 EQ/17 98) / THE BATTLE OF LOS ANGELES	1
68	56	48	**FILTER** ● REPRISE 47386/WARNER BROS. (10 98/16 98) / TITLE OF RECORD	30
69	62	58	**JESSICA SIMPSON** ● COLUMBIA 69696/CRG (11 98 EQ/17 98) / SWEET KISSES	52
70	66	60	**BOB MARLEY** TUFF GONG/ISLAND 546684*/IDJMG (11 98)/17 98) / CHANT DOWN BABYLON	60
71	61	62	**STING** A&M 490043/INTERSCOPE (11 98)/17 98) / BRAND NEW DAY	15
72	69	56	**Q-TIP** ● ARISTA 2001 14619*/ARISTA (11 98)/17 98) / AMPLIFIED	28
73	70	70	**SOUNDTRACK** ● COLUMBIA 69924/CRG (11 98 EQ/17 98) / THE BEST MAN	16
74	67	74	**ANDREA BOCELLI** ▲ PHILIPS 462600 (12 98/18 98) / SACRED ARIAS	22
75	92	115	**4** / VERTICAL HORIZON RCA 67618 (10 98/16 98) / EVERYTHING YOU WANT	75
76	74	85	**97** 'N SYNC ◆ ▲ ³ RCA 67613 (11 98)/17 98) / 'N SYNC	2
77	60	46	**BEASTIE BOYS** ▲ GRAND ROYAL 27582/CAPITOL (12 98/24 98) / BEASTIE BOYS ANTHOLOGY: THE SOUNDS OF SCIENCE	19
78	73	68	**FOO FIGHTERS** ▲ ROSWELL 67992*/RCA (11 98)/17 98) / THERE IS NOTHING LEFT TO LOSE	1
79	65	61	**LEANN RIMES** ▲ CURB 77947 (10 98/17 98) / LEANN RIMES	8
80	77	80	**BUSH** ● TRIUNA 490483/INTERSCOPE (11 98)/17 98) / THE SCIENCE OF THINGS	11
81	76	83	**WHITNEY HOUSTON** ▲ ARISTA 19037* (11 98)/17 98) / MY LOVE IS YOUR LOVE	13
82	85	95	**METHOD MAN/REDMAN** ▲ DEF JAM 546605*/IDJMG (11 98/18 98) / BLACKOUT!	3
83	94	99	**9** / STROKE 9 CHERRY 15315/TVT/UNIVERSAL (8 98/12 98) / NASTY LITTLE THOUGHTS	83
84	72	66	**98 DEGREES** ▲ MOTOWN 530960/UNIVERSAL (11 98)/17 98) / 98 DEGREES AND RISING	14
85	95	106	**SHEDAISY** ● LYRIC STREET 160002/HOLLYWOOD (10 98/16 98) / THE WHOLE SHEBANG	77
86	83	78	**BACKSTREET BOYS** ● ² JIVE 41549 (11 98)/17 98) / BACKSTREET BOYS	4
87	81	69	**GODDIE MOB.** ▲ LAFACE 26064/ARISTA (10 98/16 98) / WORLD PARTY	48
88	75	79	**12** / SOUNDTRACK ▲ ² ATLANTIC 83261/ASG (10 98/17 98) / POKEMON: THE FIRST MOVIE	8
89	82	76	**14** / ALAN JACKSON ▲ ARISTA NASHVILLE 18912 (10 98/17 98) / UNDER THE INFLUENCE	9
90	86	86	**29** / TRAIN ● AMARI/COLUMBIA 38052/CRG (10 98 EQ/16 98) / TRAIN	76
			Heatseeker Impact	
91	110	110	**25** / MOBY 92 27049* (16 98 CD) / PLAY	91
92	63	51	**11** / CHARLOTTE CHURCH ● SONY CLASSICAL 64356 (11 98 EQ/17 98) / CHARLOTTE CHURCH	40
93	99	101	**55** / SUGAR RAY ▲ LAVA/ATLANTIC 83151*/ALG (10 98/18 98) / 14:59	17
94	84	71	**8** / FUNKMASTER FLEX & BIG KAP DEF JAM 538258*/IDJMG (11 98)/17 98) / THE TUNNEL	35
95	88	77	**12** / MONTELL JORDAN DEF SOUL 54672/ATD/IMG (11 98)/17 98) / GET IT ON...TONITE	32
96	104	108	**27** / HOT BOYS ▲ CASH MONEY 153264/UNIVERSAL (11 98)/17 98) / GUERRILLA WARFARE	5
97	79	72	**12** / FIONA APPLE ● CLEAN SLATE 69195/EPC (11 98 EQ/17 98) / WHEN THE PAWN...	13
98	93	91	**49** / TLC ▲ ³ LAFACE 26055*/ARISTA (11 98)/17 98) / FANMAIL	1
99	67	50	**46** / CHARLOTTE CHURCH ● SONY CLASSICAL 60957 (10 98 EQ/16 98) / VOICE OF AN ANGEL	28
100	97	75	**10** / NAS ▲ COLUMBIA 63930*/CRG (11 98 EQ/17 98) / NASTRADAMUS	7
101	122	118	**44** / ANDREA BOCELLI ▲ ² POLYDOR 547222 (12 98/18 98) / SOGNO	4
102	98	90	**13** / JIM JOHNSTON ▲ WORLD WRESTLING FEDERATION: WWF THE MUSIC VOLUME 4 / KOCH 8606 (12 98/17 98)	71
103	91	88	**8** / METHODS OF MAYHEM ● MCA 112020* (11 98)/17 98) / METHODS OF MAYHEM	71
104	80	64	**10** / DAVE MATTHEWS BAND ▲ RMB/RCA 67098/RCA (21 98 CD) / LISTENER SUPPORTED	15
105	89	82	**33** / SARAH MCLACHLAN ▲ ARISTA 19048 (11 98)/17 98) / MIROR/BALL	3
106	108	100	**10** / LED ZEPPELIN ● ATLANTIC 83258/AG (10 98/17 98) / EARLY DAYS: THE BEST OF LED ZEPPELIN VOLUME ONE	71
107	112	112	**29** / SLIPKNOT ● ³ 448 665/ROADRUNNER (11 98/16 98) / SLIPKNOT	107

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral follows Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the multiplier is determined by the number of discs and/or tapes. "Asterisk" indicates LP is available. Most tape prices, and CD prices for BMG and MCA titles, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which represent prices from wholesale prices. Greatest Gainer shows chart's largest unit increase. Parameter indicates biggest percentage growth. Heatseeker Impact shows albums released from Heatseekers this week. ● indicates point of present Heatseeker title. © 2000, Billboard/BPI Communications, and SoundScan, Inc.



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FEBRUARY 12, 2000

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST / IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
108	96	84	10	**BECK** ● DGC/GEFFEN 490485/INTERSCOPE (11.98/17.98)	MIDNITE VULTURES	34
109	96	103	30	**LENNY KRAVITZ** ▲[2] VIRGIN 47758 (12.98/17.98)	5	28
(110)	109	104	16	**DONELL JONES** UNTOUCHABLES/LAFACE 26060/ARISTA (10.98/16.98)	WHERE I WANNA BE	35
111	102	97	48	**KENNY CHESNEY** ▲ BNA 67655/RLG (10.98/16.98)	EVERYWHERE WE GO	51
112	103	96	28	**POWERMAN 5000** ▲ DREAMWORKS 450107/INTERSCOPE (10.98/16.98)	TONIGHT THE STARS REVOLT!	29
112	76	—	2	**THE MADD RAPPER** CRAZY CAT/COLUMBIA 69832*/CRG (10.98 EQ/16.98)	TELL EM WHY U MADD	25
(114)	113	121	98	**JO DEE MESSINA** ▲ CURB 77904 (10.98/16.98)	I'M ALRIGHT	61
115	113	117	48	**GINUWINE** ▲ 550 MUSIC 69598*/EPIC (11.98 EQ/17.98)	100% GINUWINE	5
116	116	114	27	**STAIND** ● FLIP/ELEKTRA 62356/EEG (10.98/16.98)	OUTSIDE	74
117	100	89	14	**VARIOUS ARTISTS** ▲ SPARROW 51703 (19.98/19.98)	WOW 2000: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS	29
118	105	92	16	**ERIC CLAPTON** ● DUCK/REPRISE 47553/WARNER BROS. (11.98/17.98)	CLAPTON CHRONICLES — THE BEST OF ERIC CLAPTON	20
119	118	94	19	**BARBRA STREISAND** ▲ COLUMBIA 69601/CRG (11.98 EQ/17.98)	A LOVE LIKE OURS	6
120	106	125	13	**SANTANA** ● COLUMBIA 65561/CRG (10.98 EQ/16.98)	THE BEST OF SANTANA	106
121	120	116	20	**MARTINA MCBRIDE** ● RCA (NASHVILLE) 67824/RLG (10.98/16.98)	EMOTION	19
122	114	98	17	**LIVE** ▲ RADIOACTIVE 111966/MCA (11.98/17.98)	THE DISTANCE TO HERE	4
(123)	142	135	20	**DIANA KRALL** ● VERVE 050304/VG (11.98/17.98)	WHEN I LOOK IN YOUR EYES	68
124	107	105	71	**GOO GOO DOLLS** ▲[3] WARNER BROS. 47058 (10.98/17.98)	DIZZY UP THE GIRL	15
125	108	93	9	**GUNS N' ROSES** ● GEFFEN 490514*/INTERSCOPE (19.98/24.98)	LIVE ERA '87 — '93	45
126	117	102	23	**PUFF DADDY** ▲ BAD BOY 73033*/ARISTA (11.98/17.98)	FOREVER	2
(127)	154	168	16	**DAVE HOLLISTER** DEF SQUAD/DREAMWORKS 450047/INTERSCOPE (10.98/16.98)	GHETTO HYMNS	34
128	119	113	20	**OL' DIRTY BASTARD** ● ELEKTRA 62414*/EEG (11.98/17.98)	N***A PLEASE	10
129	115	107	10	**ALANIS MORISSETTE** ● MAVERICK 47589/WARNER BROS. (11.98/17.98)	MTV UNPLUGGED	63
130	123	119	10	**REBA MCENTIRE** ● MCA NASHVILLE 170119 (11.98/17.98)	SO GOOD TOGETHER	28
131	121	109	36	**SOUNDTRACK** ● ISLAND 546196/IDJMG (12.98/18.98)	NOTTING HILL	19
132	127	128	64	**CHER** ▲[3] WARNER BROS. 47121 (10.98/17.98)	BELIEVE	4
133	124	123	23	**STATIC-X** ● WARNER BROS. 47271 (10.98/16.98)	WISCONSIN DEATH TRIP	107
(134)	152	156	16	**IOEAL** NOONTIME 47882/VIRGIN (10.98/16.98)	IOEAL	97
				◄ PACESETTER ►		
(135)	183	196	35	**SOUNDTRACK** ▲[2] WALT DISNEY 860645 (11.98/17.98)	TARZAN	5
136	126	124	42	**LIL' TROY** ▲ SHORT STOP/REPUBLIC 153278/UNIVERSAL (11.98/17.98)	SITTIN' FAT DOWN SOUTH	20
(137)	143	142	31	**MISSY "MISDEMEANOR" ELLIOTT** THE GOLD MIND/EASTWEST 62232*/EEG (11.98/17.98)	DA REAL WORLD	10
(138)	RE-ENTRY		23	**SOUNDTRACK** ▲ COLUMBIA 69923/CRG (11.98 EQ/17.98)	RUNAWAY BRIDE	4
(139)	140	137	11	**KURUPT** ANTRA 2001*/ARTEMIS (10.98/16.98)	THA STREETZ IZ A MUTHA	31
(140)	146	160	4	**TOBY KEITH** DREAMWORKS (NASHVILLE) 450209/INTERSCOPE (10.98/16.98)	HOW DO YOU LIKE ME NOW?!	140
(141)	141	153	9	**INCUBUS** IMMORTAL 63652/EPIC (11.98 EQ/16.98)	MAKE YOURSELF	80
142	134	126	12	**♌** ● NPG 14624*/ARISTA (11.98/17.98)	RAVE UN2 THE JOY FANTASTIC	18
143	125	111	12	**SOUNDTRACK** ▲ GEFFEN 490508/INTERSCOPE (12.98/18.98)	END OF DAYS	20
144	139	127	7	**SOUNDTRACK** WARNER BROS. 47483 (11.98/17.98)	MAN ON THE MOON	109
145	129	129	16	**SYSTEM OF A DOWN** ● AMERICAN/COLUMBIA 68924/CRG (10.98 EQ/16.98)	SYSTEM OF A DOWN	125
146	132	144	15	**SOUNDTRACK** HOLLYWOOD 162216 (17.98 CD)	10 THINGS I HATE ABOUT YOU	52
(147)	181	—	12	**SOUNDTRACK** ● JIVE 41686* (11.98/17.98)	THE WOOD	16
(148)	151	152	12	**KEVON EDMONDS** RCA 67704 (10.98/16.98)	24/7	77
149	135	132	31	**VARIOUS ARTISTS** ▲ RAZOR & TIE 89024 (11.98/17.98)	MONSTER BALLADS	27
150	131	122	8	**SHERYL CROW** A&M 490574/INTERSCOPE (12.98/18.98)	SHERYL CROW AND FRIENDS: LIVE FROM CENTRAL PARK	107
151	130	131	33	**VARIOUS ARTISTS** ▲ INTEGRITY/WORD 69974/EPIC (17.98 EQ/19.98)	WOW WORSHIP: TODAY'S 30 MOST POWERFUL WORSHIP SONGS	70
152	138	—	12	**EURYTHMICS** ● ARISTA 14617 (11.98/17.98)	PEACE	25
(153)	NEW ▶		1	**CONJUNTO PRIMAVERA** FONOVISA 9926 (7.98/11.98)	MORIR DE AMOR	153
(154)	157	147	3	**KITTIE** NG 1002/ARTEMIS (13.98 CD)	SPIT	147
(155)	NEW ▶		3	**ELVIS CRESPO** SONY DISCOS 83622 (6.98 EQ/10.98)	THE REMIXES	155
156	128	120	3	**VARIOUS ARTISTS** TOMMY BOY 1365 (12.98/17.98)	MTV PARTY TO GO 2000	86
157	146	147	14	**MOS DEF** ● RAWKUS 50141*/PRIORITY (10.98/16.98)	BLACK ON BOTH SIDES	25
158	149	157	12	**GARY ALLAN** MCA NASHVILLE 170101 (11.98/17.98)	SMOKE RINGS IN THE DARK	84
159	145	154	75	**LAURYN HILL** ▲[2] RUFFHOUSE/COLUMBIA 69035*/CRG (11.98 EQ/17.98)	THE MISEDUCATION OF LAURYN HILL	1
160	137	136	12	**VONDA SHEPARD** 550 MUSIC 62915/EPIC (11.98 EQ/17.98)	HEART AND SOUL: NEW SONGS FROM ALLY MCBEAL (TV SOUNDTRACK)	60
161	144	133	59	**FATBOY SLIM** ▲ SKINT 66247*/ASTRALWERKS (10.98/16.98)	YOU'VE COME A LONG WAY, BABY	34
162	136	134	44	**SOUNDTRACK** ▲ MAVERICK 47390/WARNER BROS. (11.98/17.98)	THE MATRIX	7
163	133	130	27	**VARIOUS ARTISTS** ▲[2] UNIVERSAL-EMI-ZOMBA 47910/VIRGIN (12.98/17.98)	NOW 2	3
164	147	143	76	**KORN** ▲[3] IMMORTAL 69001*/EPIC (11.98 EQ/17.98)	FOLLOW THE LEADER	1
165	150	146	87	**DMX** ▲[3] RUFF RYDERS/DEF JAM 558227*/IDJMG (11.98/17.98)	IT'S DARK AND HELL IS HOT	1
166	159	148	4	**KELIS** VIRGIN 47911* (11.98/16.98)	KALEIDOSCOPE	148
167	164	162	68	**PHIL COLLINS** ▲ FACE VALUE/ATLANTIC 83139/AG (10.98/17.98)	...HITS	18
168	163	166	38	**SNOOP DOGG** ▲ NO LIMIT 50052*/PRIORITY (11.98/17.98)	NO LIMIT TOP DOGG	2
169	162	159	56	**2PAC** ▲[5] AMARU/DEATH ROW 490301*/INTERSCOPE (19.98/24.98)	GREATEST HITS	3
170	155	150	63	**THE OFFSPRING** ▲[4] COLUMBIA 69661*/CRG (11.98 EQ/17.98)	AMERICANA	2
171	153	140	10	**MICHAEL W. SMITH** REUNION 10041/JIVE (10.98/16.98)	THIS IS YOUR TIME	21
(172)	NEW ▶		1	**ALECIA ELLIOTT** MCA NASHVILLE 170087 (8.98/12.98)	I'M DIGGIN' IT	172
(173)	NEW ▶		1	**WARREN ZEVON** ARTEMIS 1003 (16.98 CD)	LIFE'LL KILL YA	173
(174)	196	—	4	**P.O.D.** ATLANTIC 83216/AG (7.98/11.98)	THE FUNDAMENTAL ELEMENTS OF SOUTHTOWN	158
175	166	165	34	**VARIOUS ARTISTS** ● RHINO 75699 (11.98/16.98)	MILLENNIUM HIP-HOP PARTY	63
(176)	189	174	3	**TRIN-I-TEE 5:7** B-RITE 490359/INTERSCOPE (11.98/17.98)	SPIRITUAL LOVE	174
177	160	163	52	**DMX** ▲[2] RUFF RYDERS/DEF JAM 538640*/IDJMG (11.98/17.98)	FLESH OF MY FLESH BLOOD OF MY BLOOD	1
178	167	188	59	**MARIAH CAREY** ▲[3] COLUMBIA 69670*/CRG (11.98 EQ/17.98)	# 1'S	4
179	169	176	3	**BETH HART** 143/LAVA 83192/AG (10.98/16.98)	SCREAMIN' FOR MY SUPPER	169
180	158	158	28	**ROBBIE WILLIAMS** ● CAPITOL 97726 (10.98/16.98)	THE EGO HAS LANDED	63
181	168	161	41	**B.G.** ● CASH MONEY 153265/UNIVERSAL (11.98/17.98)	CHOPPER CITY IN THE GHETTO	9
(182)	RE-ENTRY		31	**ERIC BENET** ● WARNER BROS. 47072 (10.98/16.98)	A DAY IN THE LIFE	25
(183)	185	183	10	**MARC ANTHONY** SONY DISCOS 83580 (9.98 EQ/16.98)	DESDE UN PRINCIPIO — FROM THE BEGINNING	157
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newsline...

DIGITAL MUSIC company Liquid Audio reports that its net loss in the fourth quarter widened to $8.2 million, from $2.6 million in the same period the year before. Revenue, however, rose 25.1%, to $1.34 million. For all of 1999, the company reports a net loss of $24.2 million on $4.4 million in revenue, compared with a net loss of $8.5 million on $2.8 million in revenue in 1998. The Redwood City, Calif.-based company says that a secondary public offering in December improved its cash holdings, from $70.5 million on Sept. 30 to $157.8 million at the end of the year, and that it will receive minimum cash payments of $10 million in the next two years under agreements signed with Liquid Audio Japan and Super Stage. Liquid Audio also plans this spring to roll out kiosks for making CDs on demand in Arcadia Group's TopShop/TopMan stores in the U.K. (**Billboard*Bulletin*, Jan. 25**). Rimage Corp. is providing the CD-R technology for the kiosks, the first of which will be in the Oxford Circus store in London. Earlier, Liquid Audio announced a similar kiosk deal in Korea. The year-end results were announced Feb. 3 after the regular close of the Nasdaq stock exchange. The stock fell 4.6% that day, to $30.75. Its 52-week high is $49.25. DON JEFFREY

ONLINE RETAILER CDnow has announced record revenue for the fourth quarter and year, as losses continued to grow. The company also announced the promotion of Michael Krupit from chief development officer to the new position of COO, overseeing technology, development, customer service, operations, and human resources. For the quarter ending Dec. 31, revenues rose 154% to a record $53.1 million, the company said. Net loss was $34.3 million, or $1.13 per share, vs. a loss of $12.9 million, or $0.73 per share, in fourth-quarter 1998. For the full year of 1999, revenue was $147.2 million, up 161% from 1998. Net loss was $119.2 million, or $4.32 per share, vs. a loss of $43.9 million, or $2.79 per share, in 1998. The figures were released Feb. 3 after the close of the stock market; shares closed down 4.12% to $11.62.

CDnow's merger with Columbia House, the direct marketer owned by Sony Corp. and Time Warner, is expected to close in the second quarter, pending government approval. CAROLYN HORWITZ

CISNEROS TELEVISION Group (CTG) and ARTISTdirect Inc. are forming a joint venture to create a music portal in Spanish and Portuguese. The new venture, to be based in Miami Beach, will utilize current and future content from the ARTISTdirect Network, as well as content and promotional support from CTG's music channels HTV and MuchMusic Argentina. Concurrently, CTG acquired a $20 million stake in ARTISTdirect. Carlos Cisneros, chairman/CEO of CTG, will be joining the board of directors of ARTISTdirect. No launch date for the music portal has been announced. JOHN LANNERT

IN AN ALLIANCE that blends commerce and content, online music company Launch Media has teamed with CheckOut.com as its exclusive commerce provider. In turn, Launch will provide content to CheckOut and receive advertising revenue from all music-related accounts on CheckOut. The agreement also covers advertising revenue from Wherehouse Online Store, which is operated by CheckOut. In addition, CheckOut will become part of Launch's Online Music Group, a cooperative advertising sales effort for approximately 25 music sites. CheckOut, which absorbed the Wherehouse Music site in November, is expected to relaunch its music store next month, according to a spokeswoman for the company. "We had been looking for a site which had the ability to service our 3 million-customer base," says Launch CEO Dave Goldberg. "Now CheckOut has access to our consumers, and we give them a great way to buy music." Goldberg says Launch had struggled with the commerce element of the content-driven site. "We didn't want to confuse our visitors by selling them music," he says. "We intentionally buried the commerce element, and it was not easy to use. Now it's easy and drives customers to CheckOut." Goldberg says neither company is taking a financial investment in the other. EILEEN FITZPATRICK

IN AN EFFORT to offer online and off-line retailers a download promotion, Warner Bros. Records and Liquid Audio are offering a free track from the "Magnolia" soundtrack to participating retailers, regardless of whether they operate a Web site. Consumers who purchase the album from Feb. 14 through April 30 will be given a Web address and password to download an unreleased version of "Nothing Is Good Enough." On the album, mainly written by Aimee Mann, the track is an instrumental, but the download includes lyrics and is sung by Mann. Liquid Audio will set up a free account for retailers without a Web site and administer the download for existing E-tailers ... America Online and Maverick are offering music from the soundtrack to Madonna's upcoming film "The Next Big Thing" as on-demand streams. AOL has one-week exclusive online rights to Madonna's cover of "American Pie," as well as Olive's cover of 10cc's "I'm Not In Love" and Groove Armada's "If Everybody Looked The Same." The tracks can be accessed at AOL.com, Spinner.com, and AOL keyword Madonna. The soundtrack is due Feb. 22. EILEEN FITZPATRICK

'LEVEL PLAYING FIELD' SOUGHT IN NARM SUIT AGAINST SONY

(Continued from page 1)

active hyperlinks to retail sales sites, and "blow-in" promotional inserts—amounts to unfair competition and constitutes an unlawful "tying" arrangement, among other charges. It seeks to enjoin Sony from engaging in such practices.

A Sony spokesman says the company does not comment on pending litigation.

At the heart of the issue is retailers' unhappiness with what they view as apparent attempts by the majors to steal customers from them and to use the merchants' own assets to aid in those efforts.

Retailers have long said they think it is unfortunate that the labels feel the need to sell directly to consumers, but that if it must happen, it should occur on a level playing field.

Consequently, music merchants have cried foul in the past when labels have placed blow-in cards in CDs sold in record stores enticing the consumer to buy the artist's other products directly from the label.

With the lawsuit, NARM's lawyers bring out the point that Sony's market share is such that NARM retailers would go out of business were they to refuse to carry its sound recordings. Since retailers have no choice but to buy Sony's bundled products that include hyperlinks, it is the "equivalent" of forcing merchants to give each of their customers promotional materials advertising their competitors, the suit states.

The lawsuit is tied to Sony products known as CD Extras—more commonly known as enhanced CDs—that require a CD-ROM drive in order to access additional materials. Such enhanced CDs contain hyperlinks that bring the consumer to Sony online stores, the suit charges.

While enhanced CDs and the hyperlinks they contain are in their infancy, the NARM suit is filed in anticipation of a future where not only are they a common music carrier, but DVD Audio and digital downloads are main music formats. All would be capable of holding hyperlinks to Sony-controlled online store sites.

Retailers view consumers who buy music in their stores as their customers. Implied in the sale is a responsibility to that customer, they say.

NARM president Pamela Horovitz says, "A lot of companies throw a 'buy' button onto a Web site and think that is being a retailer, without understanding the obligations behind that buy button."

One of the purposes of the lawsuit is to help the marketplace set some ground rules for how the digital world will unfold, she says.

Moreover, the issue of whose customers are buying CDs will become even more important in the digital-download world. Currently, music manufacturers are debating models for that future. At stake is who controls the credit card information and other customer information—the label, the technology supplier of the download, or the retail merchant?

Over the last few years, merchants have been very vocal in complaining to suppliers about promoting Web sites that are a click or two away from the labels' online stores. But those pleas have fallen on deaf ears, merchants gripe. Similarly, complaints about embedded hyperlinks that lead directly to, or are a click away from, a "buy now" opportunity have been ignored.

Stan Goman, executive VP/COO of Tower Records/Video and NARM chairman, says, "It's a sad day when it had to come to [a lawsuit]. But I think it was a question that no one could seem to answer, so let's leave it in the hands of courts. I don't like being in competition with my suppliers, but I wish this issue could have been handled a better way."

David Lang, president of South Plainfield, N.J.-based Compact Disc World and NARM treasurer, says, "I have spoken to many retailers about the hyperlink issue over the last few months, and every one of them has been concerned about the implications of embedded links contained in CDs and other future technologies such as DVD Audio and digital downloads.

"It is my fervent hope that this issue can be settled quickly once the manufacturers recognize how concerned their customers are about this problem," he says.

Mike Dreese, CEO of Boston-based Newbury Comics, says he doesn't like the idea of a lawsuit "because we are not a litigation-oriented company. But it is unfortunate that a realistic dialogue has not occurred—and has never occurred—on the issue."

Sony's main effort to compete in the online arena in selling packaged goods is slated to take the form of CDnow, which the company and its partner, Warner Music Group, plan to merge with their jointly owned Columbia House, pending governmental approval.

As part of that merger, Sony and Warner have made strategic commitments to the new company that would result in the online merchant receiving competitive advantages and benefits not made available to NARM merchants.

While label executives at competing companies refuse to comment on the lawsuit, privately they say a weakness of the NARM lawsuit is that it cites the CDnow/Columbia House merger, a deal that isn't even completed. But Horovitz says that it was important to include information from the CDnow strategic merger agreement in the lawsuit, because it "shows the environment that [Sony] is looking forward to creating."

In discussing the bundling issue, the lawsuit notes that "buy now" links "command substantial market value" of at least "$50" per delivered customer. Not only do retail merchants not receive the compensation, but they are forced to carry the product containing the links that can potentially steal their customers because of the bundling strategy used by Sony. The suit states that Sony is freeloading at the expense of NARM's members.

When the CDnow merger is considered in light of the planned Time Warner merger with America Online, the latter deal will enhance the effectiveness of Sony's "forced hyperlink marketing," the suit contends.

According to the suit, Sony's actions violate various sections of the Sherman Act, the Clayton Act, the Robinson-Patman Act, and the Lanham Act; all are either antitrust legislation or laws enacted to protect consumers.

While the other majors are not named in the lawsuit, NARM and its members apparently hope that however the Sony suit is settled, it will serve as a framework to open discussions with the other labels.

PERFORMING RIGHTS

(Continued from page 6)

own home territory." Schnabel adds that an agreement had been reached Jan. 28 among the five performance right groups and that the arrangement would begin to go into operation after it is formally signed, possibly by the second week of February.

In a prepared statement, BMI says that the licenses will be granted by each society based on the territory indicated by a Web site's URL. For example, ".fr," for France, will be licensed by SACEM, and ".com," for the U.S., will be licensed by BMI. BMI says there will be "sufficient safeguards to prevent efforts by Web music providers to limit or evade copyright liability. It is expected that additional societies will execute Internet license agreements following [these] societies."

In a prepared statement, Frances Preston, BMI's New York-based president/CEO, says, "These agreements clear the way for rapid and efficient international licensing. It puts in place a much-needed building block, as the industry adapts to a global, digital music business."

AMAZON SEES INCREASED MUSIC, DVD, VID SALES

(Continued from page 6)

Company founder Jeff Bezos said during the call that he expected "operating losses from all U.S. retail to decline to 5% of sales or less" by the fourth quarter of this year. In the past year the retail operating loss was 20% of sales.

For the entire year, Amazon reported a net loss of $720 million, or $2.20 a share, on sales of $1.6 billion, compared with a loss of $124.5 million, or 42 cents a share, on $609.8 million in sales the year before.

Amazon, which began in 1995 as an online bookseller, added five product categories in the fourth quarter. It said that the revenue increase for that quarter was "fueled by strong sales in its new consumer electronics store."

Despite the rollouts, Amazon said last month that it was laying off 150 employees, or 2% of its work force.

Joe Galli, president/COO, noted during the call that music sales from its U.K. and Germany Web sites, which were launched in the fourth quarter, grew at "a blistering pace."

Greg Hart, product manager for music, said in an interview that Amazon will begin testing music downloads for sale this year. So far it has only offered free promotional downloads. In addition, he said, the music store will work on enhancing its personalization features.

During the fourth quarter, he said, Amazon was able to ship 99% of orders in time for the holiday.

Amazon's best-selling music title for 1999 was Santana's "Supernatural."

BRITS FOCUS ON DANCE

(Continued from page 8)

artist has a venerable feel about it with Jones, Sting, David Bowie, and Van Morrison joined by the younger Ian Brown, 36. Alongside Travis, Stereophonics, and Gomez as best British group nominees are alternative rock mainstays Blur and pop/rockers Texas.

Last year's show attracted a peak figure of 9.7 million viewers and a 9.1 million average and was syndicated to more than 100 countries—including the U.S. (on ABC), Germany, Japan, Italy, and France—by Eagle Rock Entertainment, which is also selling this year's program.

Radio syndication is being undertaken for a fifth year by Wise Buddah, with international radio programming sponsored for the first time by cross-media pop portal Worldpop, following the Jan. 29 launch of its worldpop.com Web site.

Earl's Court is a new venue for the awards, which were held last year at London Arena. That show, held Feb. 16, 19% weeks earlier than this year's show, had a live audience of 5,200. The event also raised 625,000 pounds ($1 million) for the Brit Trust, which distributes proceeds to U.K. music charities.

WIDE RETAIL CAMPAIGN

Although no mention of it was made in the event publicity during the nominations, the awards are being backed as usual by a wide-ranging British Assn. of Record Dealers retail campaign featuring in-store displays and branding, publicizing the awards show and nominees.

MasterCard has announced a deal in which its customers may use their cards to buy albums by nominees at a 10% discount at all branches of 225-store retail chain Our Price between Feb. 15 and March 15. It will back the promotion and its event sponsorship with a press, radio, and poster campaign

> *'There's a very strong dance sector, which is great and reflects what's been happening in the U.K. over the last year'*
>
> **—JOHN HOLBOROW**

and a TV commercial beginning Thursday (10).

Retailers' chief objective will be to see a reverse in last year's post-Brits sales statistics. While the 1999 event helped boost album sales for key winners such as the Corrs, Manic Street Preachers, and outstanding contribution recipients Eurythmics, the usual expansion of the overall market did not take place. Indeed, sales during post-Brits week last year were down by 13% from the previous week.

Some independent retailers say nominations displays are for labels; Nicola O'Keefe of Bee Bee's in Chelmsford, Essex, says that "sales probably do go up a little" as a result.

Others, such as One Up in Aberdeen, Scotland, mount their own displays: Co-owner Fred Craig says that his window and in-store stands promoting Brit nominees "create more interest and spread the word in the uninitiated," although he points out that most of this year's nominees are strong performers for the store in any case.

On Feb. 21, Sony Music TV will release "Brits 2000," a 38-track collection featuring both U.K. and international nominees such as Travis, Supergrass, Robbie Williams, Moloko, Beck, Macy Gray, Semisonic, Madonna, Whitney Houston, Ricky Martin, and Britney Spears.

Last year's corresponding album was certified gold for sales of 100,000 units, debuting at No. 11 on the compilation album chart for Feb. 13 and enjoying a marked sales upswing two weeks later following the awards ceremony.

Holborow expects the post-Brits market to turn back in the right direction next month. "The awards are rather nicely placed this year; the Oasis album is out at the end of the month, which will get people into stores, and there's a phenomenal number of big singles in February," he says.

The Brit Awards voting academy is made up of 1,000 industry representatives, although several awards are determined by public vote, with the addition this year of online voting via the awards Web site (www.brits.co.uk).

Best British newcomer will be decided from a published list of 20 by listeners to Virgin Radio's best British single, from a short-list of 10, by Independent Commercial Radio listeners; best British video by viewers of MTV and VH1; and best British pop act, a new category for 2000, by viewers of the ITV Network's "The U.K" show and readers of the "Bizarre" column in tabloid newspaper The Sun.

Spice Girls are one of five acts already confirmed to perform at the event; Travis and Robbie Williams have also all play live, as will Macy Gray, nominated for both best international female and best international newcomer.

In the first of this year's unusual creative pairings that have become a feature of the event, RCA teen act Five will join forces with the three remaining members of Queen (Brian May, Roger Taylor, and John Deacon) to play the veteran band's anthem "We Will Rock You."

Other forthcoming releases include a self-titled debut by Universion TV personality Charlie Bravo (April 25), a solo album by Satterfield (June 20), a new set by West African *kora* player and songwriter Via Jo (July 11), a collection by the late guitarist Emer Kenny (Aug. 8), and a best-of compilation from harmonium and sarod player Jai Uttal (Sept. 12).

Also due soon are the compilations "Songs Of The Spirit," a selection of American Indian music (to be released Tuesday [8]); "Just Relax," a package of meditative music (March 21); and "Planet Rave," featuring what Markus describes as "ethno-techno remixes" (April 11).

Triloka will expand its world music titles in February through RED; 17 more albums, most of them jazz titles, are due for release in March.

On May 12, Triloka will celebrate its 10th anniversary with a concert at Symphony Space in New York featuring Krishna Das, Walela, Via Jo, and Satterfield.

NEW DEALS REVIVE TRILOKA'S WORLD, JAZZ TITLES

(Continued from page 8)

the distributor.

"When you look at the whole style or genre of world music, it excites us, because it's growing," Becker says. "We're having certain success stories, like Buena Vista Social Club, that are opening up people's minds to different music. A company like Triloka that has positioned itself very well over the past 10 years is in the perfect position to take advantage of the increased awareness and the greater commercial potential of the style. For RED, it fulfills the whole strategy of being more diverse and having product that appeals to the whole spectrum of the audience."

Markus notes that his label opens some doors for the distributor: "We are also introducing to [RED] accounts that they hadn't previously gotten involved with, from Music Design to Nature Company. Natural Wonders—all the alternative, nontraditional accounts. We represent a strong case for them to go into those accounts."

Marketing, promotion, publicity, and sales efforts for Triloka will be spearheaded by the recently established Gold Circle Label Group, which is also based in Santa Monica.

Delich suggests that Gold Circle Entertainment's significant media holdings present other interesting marketing opportunities for Triloka.

"We own 40 radio stations now. We own five television stations," Delich says. "So we've got some other media assets that we can bring to bear to take advantage of some of this too. With Triloka we may look at doing some direct-response television marketing on some of our television stations. We've got the opportunity to test some of those things relatively inexpensively and the vehicle by which to do production as well."

On March 7 Triloka will release "Unbearable Love," a new album by Walela, the American Indian group featuring Rita Coolidge, her sister Priscilla, and Priscilla's daughter Laura Satterfield.

BETWEEN THE BULLETS

by Geoff Mayfield

IT FEELS LARGE: D'Angelo does that "Voodoo" that he does so well, ringing The Billboard 200's bell with first-week sales of astonishing proportions. The set also leaps 93-1 on Top R&B/Hip-Hop Albums, where street-date transgressions at the core-store panel prompted last issue's premature debut.

While many in the music industry are familiar with the term "sophomore slump," the opening frame of 321,000 units for D'Angelo's second album may tempt coinage of the phrase "sophomore pump"—and we're not referring to the underwear that he willingly in the videoclip for current hit "Untitled (How Does It Feel)."

How big is 321,000 units? Considering this album hit most stores during the last full week of January, the first-week sum is quite significant. For openers, his total is larger than the combined first-week sales for January 1999 releases by **Britney Spears** (120,500 units) and **Foxy Brown** (173,000), albums that each debuted at No. 1. Put another way, 321,000 copies would have been enough to secure the top slot in all but 18 of 1999's sales weeks.

In the nine Januarys since The Billboard 200 flipped to SoundScan data in May 1991, the only album to record a larger sum during the month's final week was the one-time phenomenon that was the "Titanic" soundtrack, which amassed a whopping 582,500 units in the Feb. 14, 1998, Billboard. By time, the album had already been No. 1 for four weeks, while the movie had ruled the box office for an even longer stretch.

The average January sales week for chart-topping albums from 1992 on has been 225,000 units. Not counting the distortion caused by "Titanic's" unusually large totals, that average would be 194,000 titles.

Aside from "Titanic," the only other albums since 1992 to move more units than D'Angelo did in his debut week were the soundtrack from **Whitney Houston's** debut film, "The Bodyguard," and **Garth Brooks'** "The Hits." The former tracked 361,000 units in the Jan. 23, 1993, issue, when the album was in its seventh chart-topping week. The Brooks collection did 332,000 units in the Jan. 21, 1995, Billboard, during the title's third week at No. 1. All of which means that D'Angelo's first week pute him in pretty tall company.

An executive close to "Voodoo" project, which was once expected to drop during 1999's first quarter, jokes that the album's street date changed more than 20 times. But with a sales number like this, I have a feeling retailers and Virgin figure it's been worth the wait.

"Untitled," the album's most obvious catalyst, is No. 1 on Hot R&B/Hip-Hop Airplay, No. 1 at BET, and No. 19 at MTV, but two other tracks helped prime the pump. A single from this set, "Left & Right," which featured **Method Man** and **Redman**, peaked at No. 18 on Hot R&B/Hip-Hop Singles & Tracks two months ago, while another track, "Devil's Pie," from the 1998 film "Belly," rose to No. 68 on Hot R&B/Hip-Hop Airplay in October of that year. And if you were listening to the hip-hop stations in the heavily populated Los Angeles market back then, you would have figured "Pie" peaked much higher than it did on the national chart.

D'Angelo's first album, 1995's "Brown Sugar," on the since-shuttered EMI label, peaked at No. 4 on Top R&B Albums and at No. 22 on The Billboard 200.

DRE DAY: Was it ego or paranoia that led **Dr. Dre** to have **Eminem** repeatedly invoke his name in "Forgot About Dre," the track they performed at the American Music Awards in that week's show that was featured on MTV's "Making The Video" show? Continued MTV exposure and a good ride at radio (15-12 on Hot R&B/Hip-Hop Airplay) continues the momentum of "Dr. Dre—2001," as the album wins its second consecutive Greatest Gainer award in Billboard 200 (No. 3 with 157,000 copies, a 13,000-unit increase). With close to 2.5 million units scanned in 11 chart weeks, including more than half a million in its first week, it's fairly safe to say a lot of folks have not forgotten the rapper . . . Aside from **D'Angelo** and Dre, hip-hop and R&B are also represented in the top 5 this week, with 153,000 units on the big chart, No. 2 on the R&B list), the return of **Guy** (No. 13 on The Billboard 200, No. 5 on R&B), and **Hypnotize Camp Posse** (No. 36 on the big chart, No. 11 on R&B, and No. 1 on Top Independent Albums). The last album by the Lex and Guy each reached No. 1 on the R&B list, with the Lox set reaching No. 3 on The Billboard 200 in 1998 and Guy's peaking at No. 6 on that same list in 1991.

THE TUBE: You might not think that **Barbara Walters'** viewers would make fast tracks to the record store, but with just two days in the tracking week after Walters' Jan. 28 interview with **Andrea Bocelli** on "20/20," the tenor's "Sacred Arias" and "Sogno" both ballet on The Billboard 200 ("Arias" rises 87-74 with a 26% gain, and "Sogno" jumps 122-101 with an 8% gain), while "Romanza" rallies a 30% gain to score its first week at No. 1 on Top Pop Catalog Albums. Universal Classics plans to keep the Bocelli titles conspicuous at retail through March, when the "Sacred Arias" program will make the public-TV fund-raising rounds.

January Certs Include New Artists To Rodriguez

BY JILL PESSELNICK

LOS ANGELES—José Luis Rodriguez V Los Panchos is the top latin act to be certified by the new Recording Industry Assn. of America's (RIAA) Latin certification program. At the 600,000 sales mark, their 1997 album "Inolvidable I" received multi-platinum certification.

Charlie Zaa's "Yo Segundo Sentimiento" and Juan Gabriel's "Para Tí" also reached the multi-platinum level, at 400,000 copies each.

The RIAA lowered the new program Jan. 25, in part to give recognition to strong-selling, Spanish-language product in the U.S. (Billboard, Feb. 5). The gold, or one, certification goes to albums with net shipments of 100,000 units or more. Platinum goes to albums with 200,000-unit net shipments, and multi-platinum certifications go to net shipped units of more than 400,000.

In other certifications, country star LeAnn Rimes rang in the new millennium a platinum certification for her self-titled album. "LeAnn Rimes" is the young singer's fifth title to reach that level.

Boy band sensation 'N Sync and rapper the Notorious B.I.G. both entered the vaunted diamond-album certification club, reaching 10 million units sold. 'N Sync earned the distinction with its 1998 self-titled RCA release; the Notorious B.I.G.'s 1997 double-disc release, "Life After Death," became the first hardcore rap album to reach diamond status, signifying actual sales of 5 million of a two-CD set. His posthumous album "Born Again" is certified double-platinum.

Teen favorite Britney Spears added a million to her diamond-certified "... Baby One More Time," now certified at 11 million.

In the multi-platinum range, Santana's "Supernatural" is up to the 7 million mark and now ties Ricky Martin's self-titled record as the best-selling album by a Latin artist.

Heavy metal legend Metallica was certified for sales of 4 million for its latest double-disc release, "S&M," the band's seventh album to reach the quadruple-platinum sales level. The certification reflects actual sales of 2 million. The band's best-selling album is 1991's "Metallica," certified at 12 million.

A complete list of January RIAA certifications follows.


GABRIEL 'N SYNC SPEARS

MULTI-PLATINUM ALBUMS

Britney Spears, "...Baby One More Time." Jive, 11 million.

'N Sync, "'N Sync," RCA, 10 million.

The Notorious B.I.G., "Life After Death," Bad Boy/Arista, 10 million.

Will Smith, "Big Willie Style," Columbia, 8 million.

Live, "Throwing Copper," Radioactive/MCA, 8 million.

Garth Brooks, "Sevens," Capitol Nashville, 7 million.

Ricky Martin, "Ricky Martin," C&C/Columbia, 7 million.

Santana, "Supernatural," Arista, 7 million.

Kid Rock, "Devil Without A Cause," Lava/Atlantic, 6 million.

Deana Carter, "Did I Shave My Legs For This?," Capitol Nashville, 3 million.

Christina Aguilera, "Christina Aguilera," RCA, 5 million.

Metallica, "Garage Inc.," Elektra, 5 million.

98°, "98° And Rising," Motown, 4 million.

Metallica, "S&M," Elektra, 4 million.

Mary J. Blige, "What's the 411?," MCA, 3 million.

Smash mouth, "Astro Lounge," Interscope, 3 million.

Rob Zombie, "Hellbilly Deluxe," Geffen, 3 million.

Blink-182, "Enema Of The State," MCA, 3 million.

Monica, "Miss Thang," Rowdy/Arista, 3 million.

Cherry Poppin' Daddies, "Zoot Suit Riot," Mojo/MCA, 2 million.

DMX, "... And Then There Was X," Ruff Ryders/Def Jam/IDJMG, 2 million.

Brian McKnight, "Back At One," Motown, 2 million.

various artists, "Now 3," PolyGram Special Markets, 2 million.

The Notorious B.I.G., "Born Again," Bad Boy/Arista, 2 million.

Godsmack, "Godsmack," Republic/Universal, 2 million.

Dr. Dre, "Dr. Dre—2001," Aftermath/Interscope, 2 million.

Destiny's Child, "The Writing's On The Wall," Columbia, 2 million.

Soundtrack, "Pokémon: The First Movie," Atlantic, 2 million.

Faith Hill, "Breathe," Warner Bros., 2 million.

Various artists, "Now 1990," Sparrow, 2 million.

Dave Matthews Band, "Listener Supported," RCA, 2 million.

Nine Inch Nails, "The Fragile," Nothing/Interscope, 2 million.

PLATINUM ALBUMS

Dave Matthews Band, "Listener Supported," RCA, 1x. fifth.

Metallica, "S&M," Elektra, 1x 10th.

Various artists, "Wee Worship," Integrity.

LeAnn Rimes, "LeAnn Rimes," Curb, her fifth.

Enrique Iglesias, "Enrique," Interscope, his third.

Kenny G, "Classics In The Key Of G," Arista, his 11th.

Method Man & Redman, "Blackout," Def Jam/IDJMG, their first.

The Notorious B.I.G., "Born Again," Bad Boy/Arista, his third.

Faith Hill, "Breathe," Warner Bros., her fourth.

Dr. Dre, "Dr. Dre—2001," Aftermath/Interscope, his second.

Buena Vista Social Club, "Buena Vista Social Club," Nonesuch/Atlantic, its first.

Various artists, "Cool Trax," BMG Special Products.

Various artists, "Now 3," PolyGram Special Markets.

Juvenile, "Tha G Code," Cash Money/Universal, his second.

Sisqo, "Unleash The Dragon," Def Jam, his first.

Counting Crows, "This Desert Life," Geffen, their third.

DMX, "... And Then There Was X," Ruff Ryders/Def Jam/IDJMG, his third.

Eiffel 65, "Europop," Republic/Universal, its first.

Various artists, "Drew's Famous Dance Party Favorites," Turn Up the Music Inc.

GOLD ALBUMS

Dave Matthews Band, "Listener Supported," RCA, 1x.

Guns N' Roses, "Live Era '87-'93," Geffen, their sixth.

Metallica, "S&M," Elektra, 1x 10th.

Beck, "Midnite Vultures," DGC/Geffen, his fourth.

Enrique Iglesias, "Enrique," Interscope, his fifth.

Reba McEntire, "So Good Together," MCA Nashville, her 20th.

Amy Grant, "A Christmas To Remember," A&M, her 12th.

Q-Tip, "Amplified," Arista, his first.

Insane Clown Posse, "The Amazing Jeckel Brothers," Island, its fourth.

Melissa Etheridge, "Breakdown," Island, her sixth.

Method Man & Redman, "Blackout," Def Jam/IDJMG, their first.

Eiffel 65, "Europop," Republic/Universal, its first.

It•Witched, "Awake And Breathe," Epic, its second.

The Notorious B.I.G., "Born Again," Bad Boy/Arista, his third.

Faith Hill, "Breathe," Warner Bros., her fourth.

Led Zeppelin, "Early Days: The Best Of Led Zeppelin Volume One," Atlantic, its 15th.

Dr. Dre, "Dr. Dre—2001," Aftermath/Interscope, his second.

Various artists, "Cool Trax," BMG Special Products.

Methods Of Mayhem, "Methods Of Mayhem," MCA, its first.

Static-X, "Wisconsin Death Trip," Warner Bros., its first.

George Winston, "Plains," Windham Hill, his seventh.

John Berry, "Faces," Capitol Nashville, his third.

Third Eye Blind, "Blue," Elektra, its second.

Phish, "Hampton Comes Alive," Elektra, its sixth.

Mandy Moore, "So Real," Epic, her first.

Macy Gray, "On How Life Is," Epic, her first.

Alanis Morissette, "Unplugged," Maverick, her third.

98°, "98°," Motown, its third.

Various artists, "Now 3," PolyGram Special Markets.

Eric Clapton, "Clapton Chronicles—The Best Of Eric Clapton," Reprise, his 19th.

Various artists, "Classic Country 1965-1969," Time Life Music.

Various artists, "Classic Country 1950-1959," Time Life Music.

Juvenile, "Tha G Code," Cash Money/Universal, his second.

Sisqo, "Unleash The Dragon," Def Jam, his first.

Cher, "If I Could Turn Back Time—Cher's Greatest Hits," Geffen, her seventh.

Goodie Mob, "World Party," LaFace/Arista, its third.

DMX, "... And Then There Was X," Ruff Ryders/Def Jam/IDJMG, his third.

MMX%, "Slowly Going The Way Of The Buffalo," A&M, its first.

Diana Krall, "When I Look In Your Eyes," Impulse!, her second.

Mary J. Blige, "What's the 411? Remix Album," MCA, her seventh.

Slipknot, "Slipknot," Roadrunner, its first.

GOLD SINGLES

Kevon Edmonds, "24/7," RCA, his first.

Jagged Edge, "He Can't Love U," Columbia, its first.

Solé Featuring JT Money & Kandi, "4, 5, 6," DreamWorks, Solé's first.

Savage Garden, "I Knew I Loved You," Columbia, its third.

Eric Benét Featuring Tamia, "Spend My Life With You," Warner Bros., Benét's first.

LATIN CERTIFICATIONS: DISCO MULTI-PLATINO (400,000 UNITS PLUS)

José Luis Rodriguez Y Los Panchos, "Inolvidable I," Sony Discos, 600,000.

Charlie Zaa, "Un Segundo Sentimiento," Sonolux, 400,000.

Juan Gabriel, "Para Tí," Arola/BMG Mexico, 400,000.

DISCO DE PLATINO (200,000 UNITS)

A.B. Quintanilla Y Los Kumbia Kings, "Amor, Familia Y Respeto," EMI Latin.

Intocable, "Intocable," EMI Latin.

Intocable, "Contigo," EMI Latin.

Carlos Vives, "El Amor De Mi Tierra," EMI Latin.

Los Hermanos Rosario, "Los Dueños Del Swing," Karen Publishing.

Los Hermanos Rosario, "Los Mandilamente Salrosos," Karen Publishing.

Juan Gabriel, "Para Tí," Arola/BMG Mexico.

Juan Gabriel, "15 Años De Exitos," Arola/BMG Mexico.

Juan Gabriel, "Celebrando Los 25 Años De Juan Gabriel En Concierto," Arola/BMG Mexico.

Juan Gabriel, "Juan Gabriel Con La Banda El Recodo," Arola/BMG Mexico.

Juan Gabriel, "El Mexico Que Se Nos Fue," Arola/BMG Mexico.

Juan Gabriel, "Gracias Por Esperar," Arola/BMG Mexico.

Juan Gabriel, "Debo Hacerlo," Arola/BMG Mexico.

Juan Gabriel, "En El Palacio De Bellas Artes," Arola/BMG Mexico.

Juan Gabriel, "Juntos Otra Vez," Arola/BMG Mexico.

Frankie Negron, "No Me Comparen," WEA Latina.

Frankie Negron, "Con Amor Se Gana," WEA Latina.

José Luis Rodriguez Y Los Panchos, "Inolvidable I," Sony Discos.

José Luis Rodriguez Y Los Panchos, "Inolvidable II: Encuentro De Tí," Sony Discos.

Jeci Velasquez, "Lingua A Tí," Sony Discos.

Grupomanía, "Masters Of The Stage," Sony Discos.

Charlie Zaa, "Un Segundo Sentimiento," Sonolux.

Victor Manuelle, "Inconfundible," Sony Tropical.

Jerry Rivera, "De Otra Manera," Sony Tropical.

Luis Fonsi, "Comenzare," Universal Latino.

Raul Acosta Y Oro Solido, "Internacional," Platano Records.

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Billboard Online Serves Up Grammy Preview, Web Poll

Billboard Online, the Internet home of Billboard magazine, is presenting a special preview to this year's Grammy Awards.

The preview, which is sponsored by Oldsmobile Alero, includes complete listings of all of this year's Grammy nominees, as well as capsule profiles and chart histories of the five contenders in each of the four major awards categories. There are also articles and commentary about this year's competition by top Billboard editors, including Chuck Taylor, Melinda Newman, Gail Mitchell, Steve Graybow, and John Lannert.

Billboard online

To add an interactive element to the preview, Billboard Online will invite music fans to make their choices among the nominees in the best album, record of the year, song of the year, and new artist categories. Poll results will be presented in real time on the site.

The 42nd annual Grammys Awards will be presented live on CBS-TV on Feb. 23 from the Shrine Auditorium in Los Angeles. Following the awards, Billboard Online will post complete information on all of the winners.

Billboard Readies Retail Directory

Billboard's 2000 Record Retailing Directory is slated for publication on March 1. With over 7,000 updated listings, this is an essential tool for those who service or sell products to the retail music community. Listings include independent and chain record stores, chain headquarters, e-retailers, and audio book retailers.



The 2000 Record Retailing Directory can be obtained for $185 per copy (add $6 per directory for shipping, $14 for international).

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PERSONNEL DIRECTIONS

Ray Waddell has been named touring reporter of Billboard magazine. In this newly created position, Waddell, who will be based in Billboard's Nashville office, will provide touring business news and trend stories for the magazine as it steps up its efforts in this area.



Waddell's primary function will be to contribute weekly touring coverage to the news section. He will also work with various section editors in developing tour-related stories inside the magazine. Waddell will also serve as a general-assignment reporter for Billboard.

In addition, Waddell will contribute beat-related coverage to the daily Billboard Bulletin.

A Billboard Music Group veteran, Waddell worked as a reporter and columnist for 13 years at Billboard's sister publication, Amusement Business. He has also been a frequent contributor to Billboard and Billboard Bulletin.

Waddell joined AB in 1987 as a reporter in the Los Angeles office, relocating to Nashville in 1991. During his tenure at AB, Waddell was instrumental in revamping the talent and touring coverage of the magazine. He has been frequently quoted as an expert in the field by such publications as USA Today, Newsweek, Rolling Stone, and the New York Daily News.

Waddell holds a bachelor's degree in communications from the University of Tennessee, Knoxville.

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Mariah's Gonna Make Garden Sweat

THE LAST TIME a single on the Columbia label properties succeeded another Columbia single at No. 1 on The Billboard Hot 100 was exactly nine years ago, when "Gonna Make You Sweat (Everybody Dance Now)" by **C+C Music Factory Featuring Freedom Williams** followed "The First Time" by **Surface** into pole position. This issue, Columbia artist **Mariah Carey** is poised to take over from labelmate **Savage Garden**, as her "Thank God I Found You" flies 22-2.



by Fred Bronson

If Carey does reach the summit with the second single from "Rainbow," it will be her 15th chart-topper, edging her closer to **Elvis Presley**'s total of 17. Only the **Beatles** have more, with 20. All of Carey's previous No. 1 hits occurred in the '90s; this would be her first No. 1 of the millennium.

"Thank God I Found You" has an excellent chance of moving up one slot, as it rockets 52-1 on Hot 100 Singles Sales. If it does go all the way on the main chart, it will be the first chart-topper for both **Joe** and **98°**, who are featured on the single. Joe's previous best is his pairing with **Case** on the No. 10 1999 hit "Faded Pictures," from the "Rush Hour" soundtrack; 98° hit No. 3 in 1998 with "Because Of You."

Meanwhile, Australian duo Savage Garden has secured a third week at No. 1 with "I Knew I Loved You." That pauses the two-week mark set by its only other No. 1 hit, "Truly Madly Deeply." "I Knew I Loved You" is the longest-running Australian single to reach the pinnacle since **Men At Work**'s "Down Under" was on top for four weeks in January 1983.

On the Adult Contemporary chart, "I Knew I Loved You" is No. 1 for the eighth week, while "Truly Madly Deeply" moves up again, 17-15, in its 109th chart week.

JUST MET A GIRL NAMED . . . "Maria Maria" (Arista), **Santana**'s follow-up to "Smooth," opens at No. 15 on the Hot 100, the highest new entry since "Lost In You" by **Garth Brooks** as Chris Gaines entered the chart at No. 5 in the Sept. 11, 1999, issue. In its first week, "Maria Maria," which features the **Product G&B**, is already among Santana's top seven singles of all time. In 1970-71, "Evil Ways," "Black Magic Woman," "Oye Como Va," and "Everybody's Everything" all made the top 15. The only other two Santana singles to do so before "Maria Maria" were "Hold On" in 1982 and "Smooth," which is still in the top five.

THE MELODYLAND LINGERS ON: Back in the '70s, Motown had a country label named Melodyland, with a roster that included **Pat Boone** and **T.G. Sheppard**. Still, Motown is not a label you expect to see on the country charts. Despite that, the label is represented at No. 71 on Hot Country Singles & Tracks this issue with "You're Where I Belong," a **Diane Warren** song performed by **Trisha Yearwood**. The track is from the "Stuart Little" soundtrack, which is issued on Motown. Unfortunately, the song's placement in the movie—the second song played over the end credits—precludes it from earning an Oscar nomination for best song.

Warren and Motown both represented elsewhere on the same chart. **Reba McEntire** debuts at No. 69 with "I'll Be," another Warren song. And **Mark Wills** advances 7-5 with his take on "Back At One," written by Motown artist **Brian McKnight**.

MARKET WATCH
A WEEKLY NATIONAL MUSIC SALES REPORT

FOR WEEK ENDING 1 30-00

YEAR-TO-DATE OVERALL UNIT SALES	1999	2000
TOTAL	52,929,000	54,524,000 (UP 3%)
ALBUMS	47,374,000	49,929,000 (UP 5.4%)
SINGLES	5,555,000	4,595,000 (DN 17.3%)

YEAR-TO-DATE OVERALL BY ALBUM FORMAT	1999	2000
CD	40,084,000	44,230,000 (UP 10.3%)
CASSETTE	7,174,000	5,580,000 (DN 22.2%)
OTHER	116,000	119,000 (UP 2.6%)

OVERALL UNIT SALES THIS WEEK	ALBUM SALES THIS WEEK	SINGLES SALES THIS WEEK
13,160,000	11,880,000	1,280,000
LAST WEEK	LAST WEEK	LAST WEEK
12,885,000	11,747,000	1,138,000
CHANGE	CHANGE	CHANGE
UP 2.1%	UP 1.1%	UP 12.5%
THIS WEEK 1999	THIS WEEK 1999	THIS WEEK 1999
13,283,000	11,697,000	1,586,000
CHANGE	CHANGE	CHANGE
DOWN 0.9%	UP 1.6%	DOWN 19.3%

DISTRIBUTORS' MARKET SHARE (2/5/00—2/30/00)

	UMVD	SONY	INDIES	BMG	WEA	EMD
TOTAL ALBUMS	28.2%	17%	16.3%	15%	14.7%	8.9%
CURRENT ALBUMS	30.3%	18.1%	14.9%	16%	11.6%	7.2%
TOTAL SINGLES	17.7%	23%	10.7%	22.2%	17.4%	8.9%

ROUNDED FIGURES

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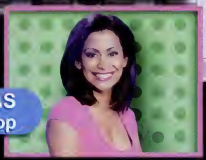
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